ORGAN 139.

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139

TO

Alexandre Guilmant.

SUITE IN E MAJOR

FOR THE

ORGAN

COMPOSED BY

EMILE BERNARD.

1. ANDANTINO
2. SCHERZO-CAPRICE
3. INTRODUCTION & FUGUE

Ent. Sta. Hall.

Price 3/-

London & New York

NOVELLO, EWER & Cº

ANDANTINO.

Great Org: Soft open Diap: Clarabella & Har: Flute 4 ft
Swell. Diap^{ns} & Oboe.
Choir. Dulciana, Gamba or open Diap. & Flute 4 ft
Pedal. Soft 8 & 16 ft

G^{d} Orgue. Bourdon, Flûte, Montre 8 P.
Récit. Voix céleste, Gambe, Bourdon, 8 P.
Positif. Flûte, Salicional, 8 P. Flûte 4 P.
Pédale. Bourdons et Flûtes de 16 et 8 P.

Emile Bernard. Op. 26.

A Capriccio.

Andantino grazioso. ♩ = 80.

Manuale.

Pedale.

Gt.

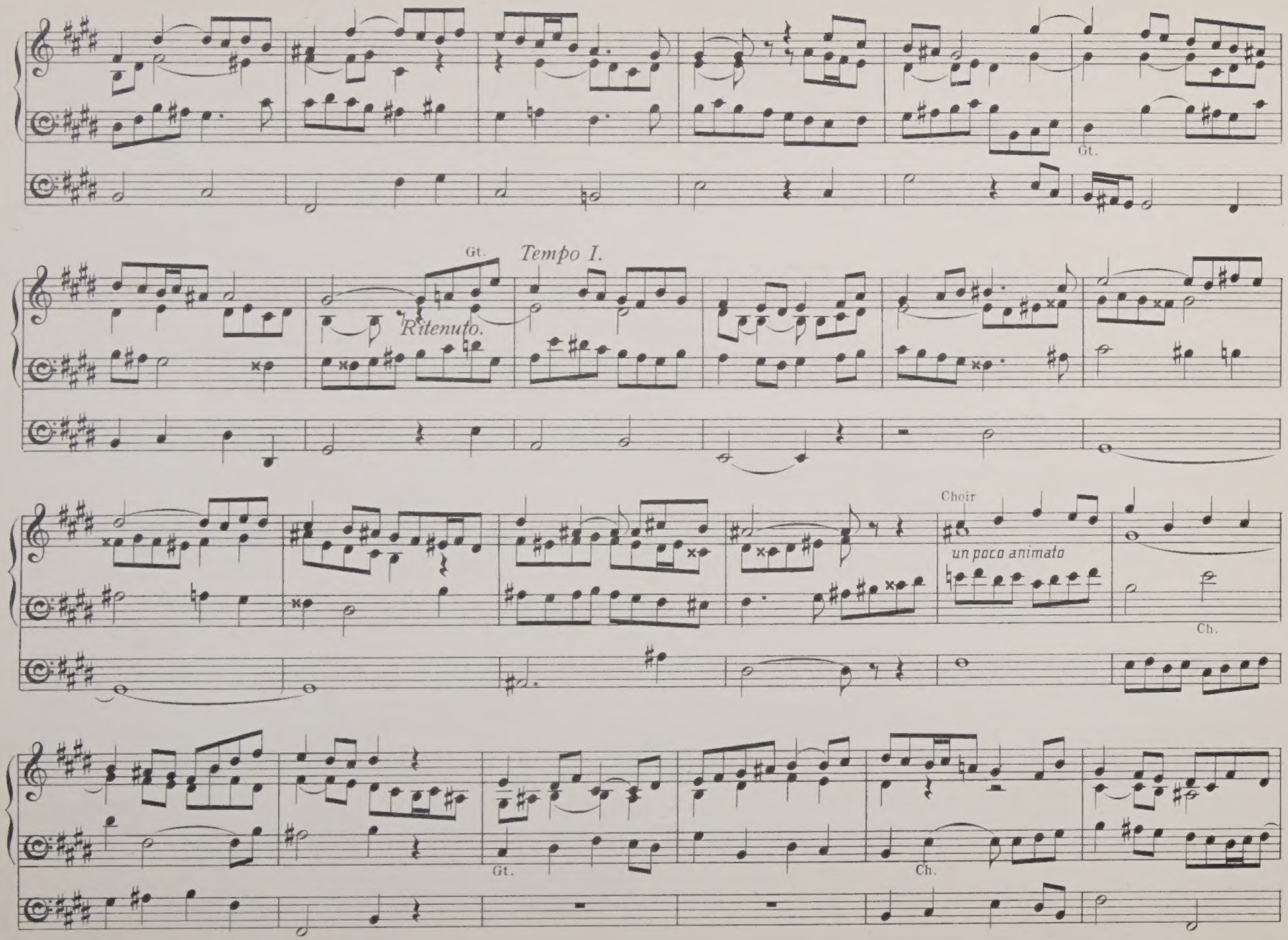
riten.

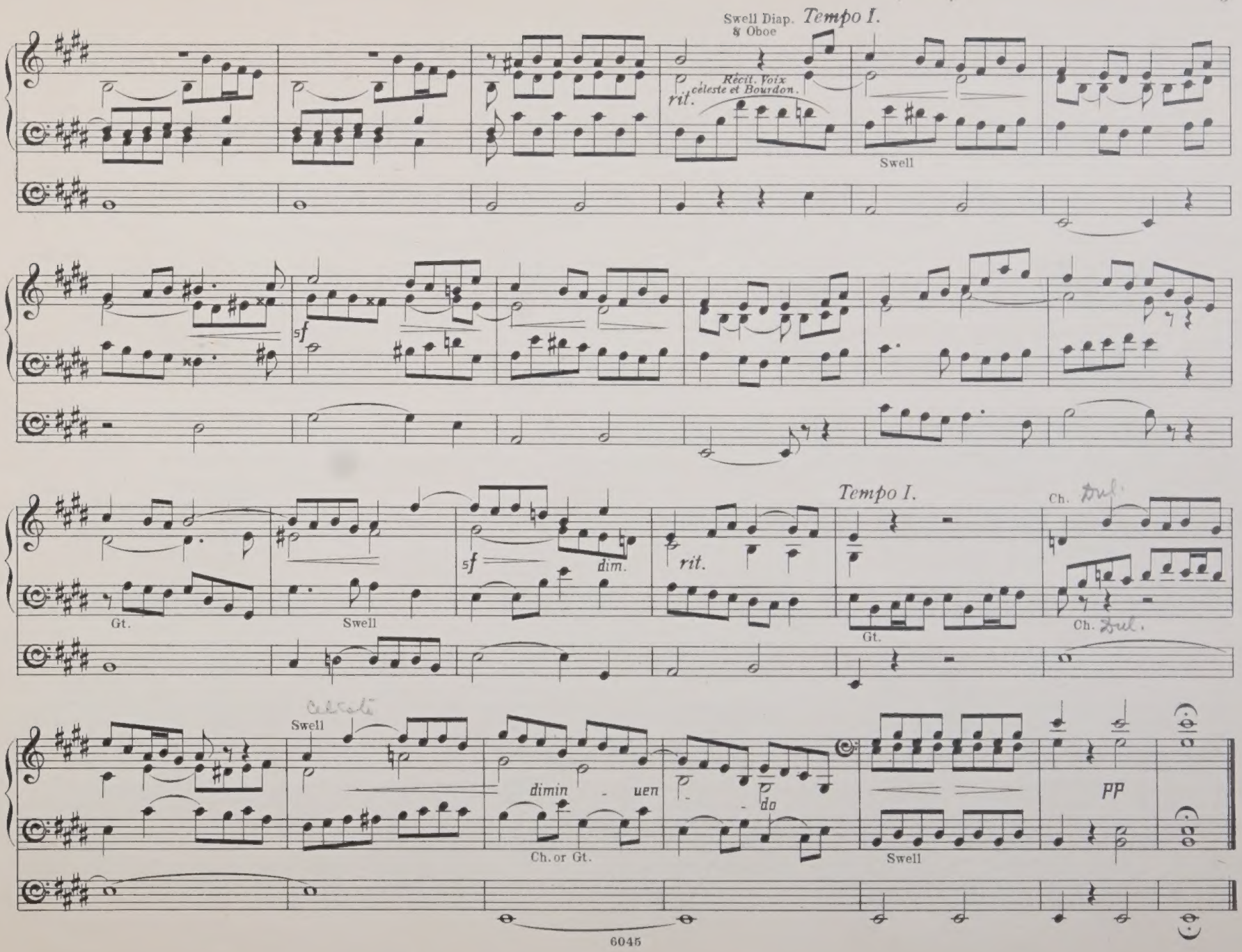
legato

un poco animato

Choir.

Abréviations du nom des claviers.
Gt. .....Grand Orgue.
Sw. .....Récit.
Ch. .....Positif.


Gt.
Gt.
Tempo I.
Ritenuto.
Choir
un poco animato
Ch.
Gt.
Ch.


Swell Diap. & Oboe
Tempo I.
Récit. Voix céleste et Bourdon.
rit.
Swell
sf
sf
dim.
rit.
Tempo I.
Ch.
Gt.
Swell
Gt.
Ch.
Swell
dimin - uen - do
Ch. or Gt.
Swell
pp

SCHERZO CAPRICE.

Great Org: Clarabella, Gamba, or Salcional coupled to Swell.
Swell. Soft 8 & 4 ft
Choir. Cor Anglais only, or other very soft reed.
Pedal. 16 & 8 ft coupled to Swell.

Gd Orgue. Bourdon, Flûte harmonique. Gambe ou Salicional. 8 P. (Récit accouplé)
Récit. Flûte harmonique. Bourdon, Gambe, 8 P. Flûte octaviante 4 P.
Positif. Hautbois 8 P.
Pédale. Bourdons de 16 et 8 P. Flûte de 8 P.

Emile Bernard. Op. 26.

Allegro vivace. ♩ = 184.

Manuale.

Pedale.

Swell

Swell

p non legato

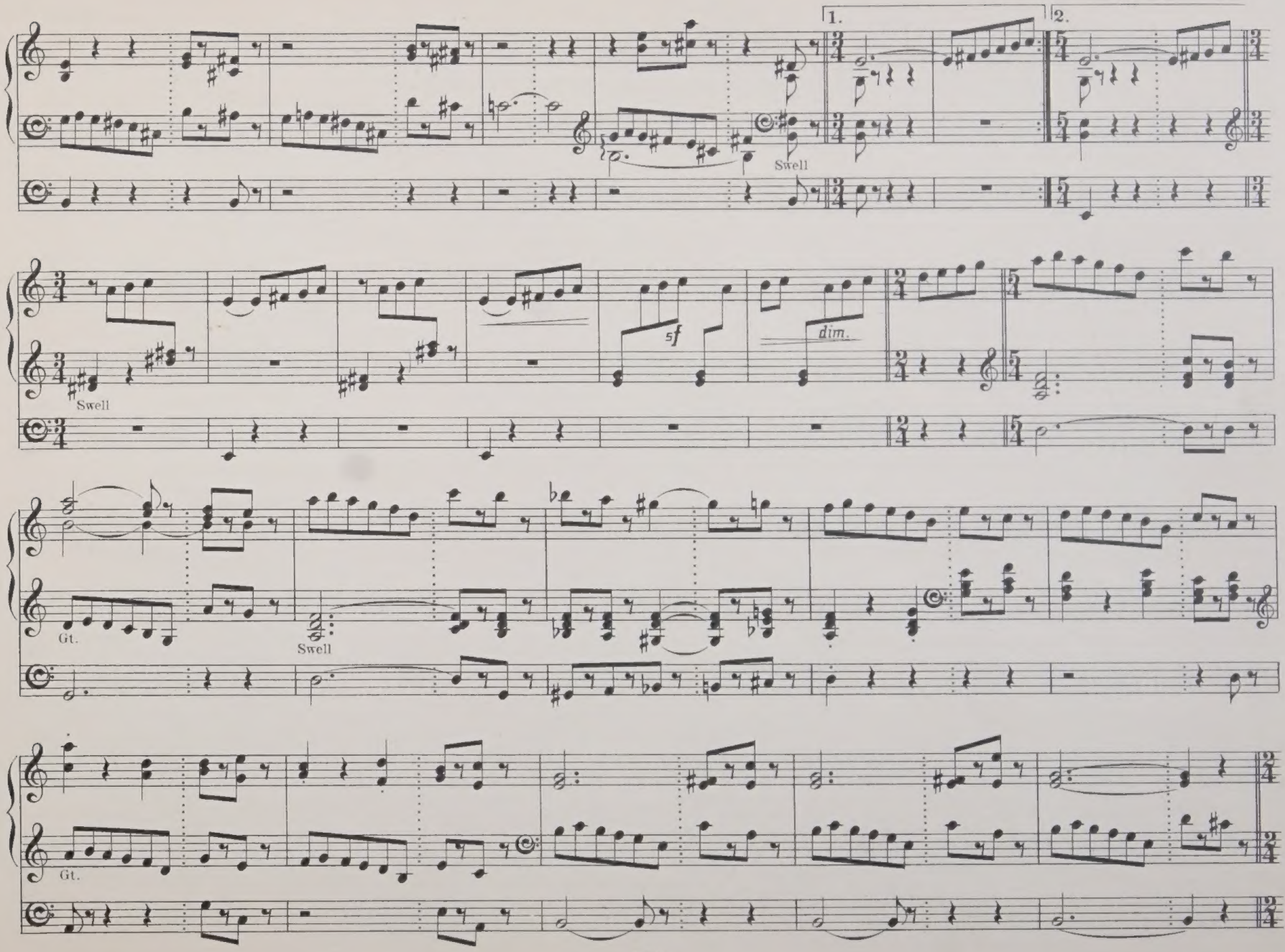
Gt.

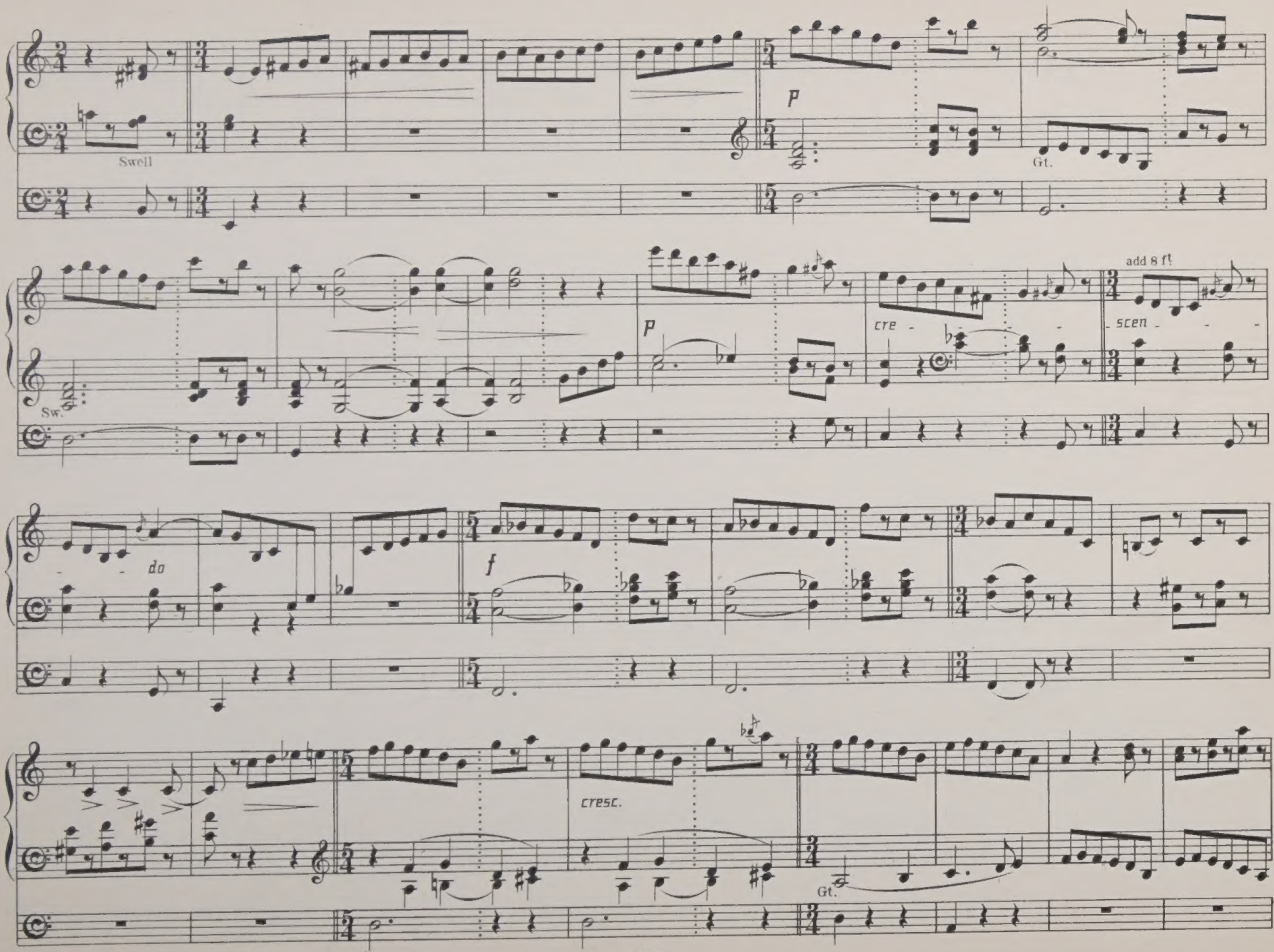
simile

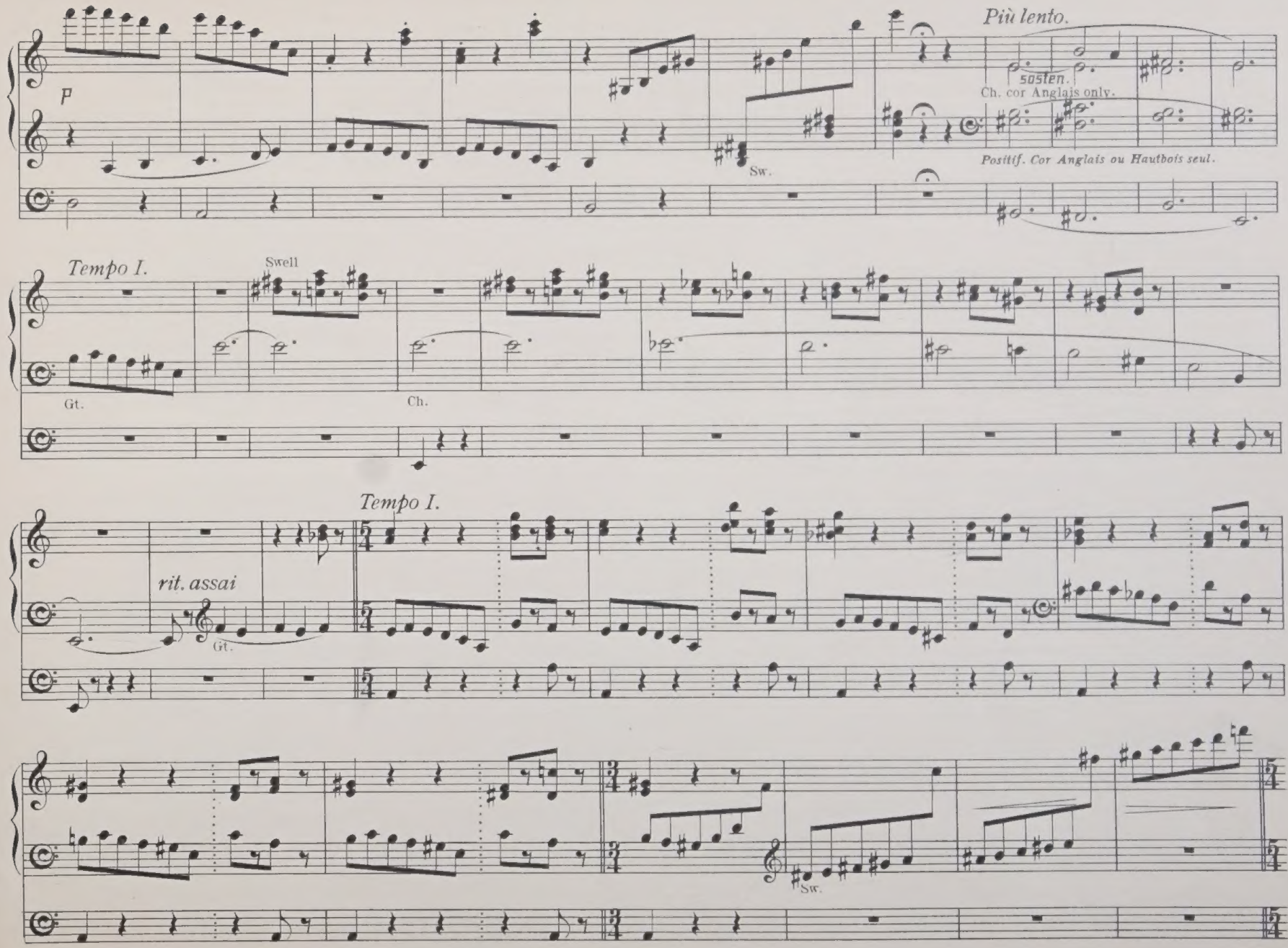
dim.

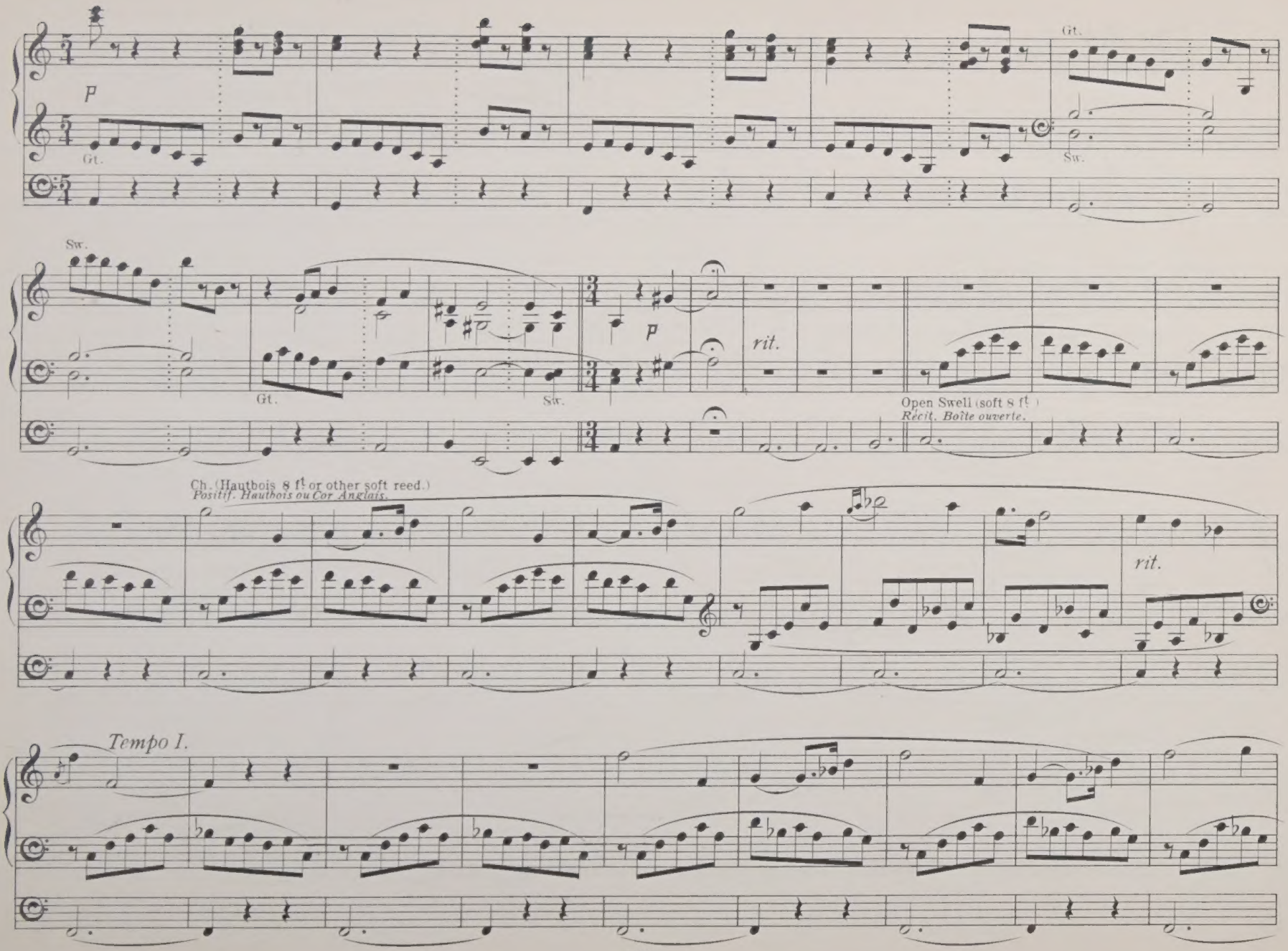
Swell

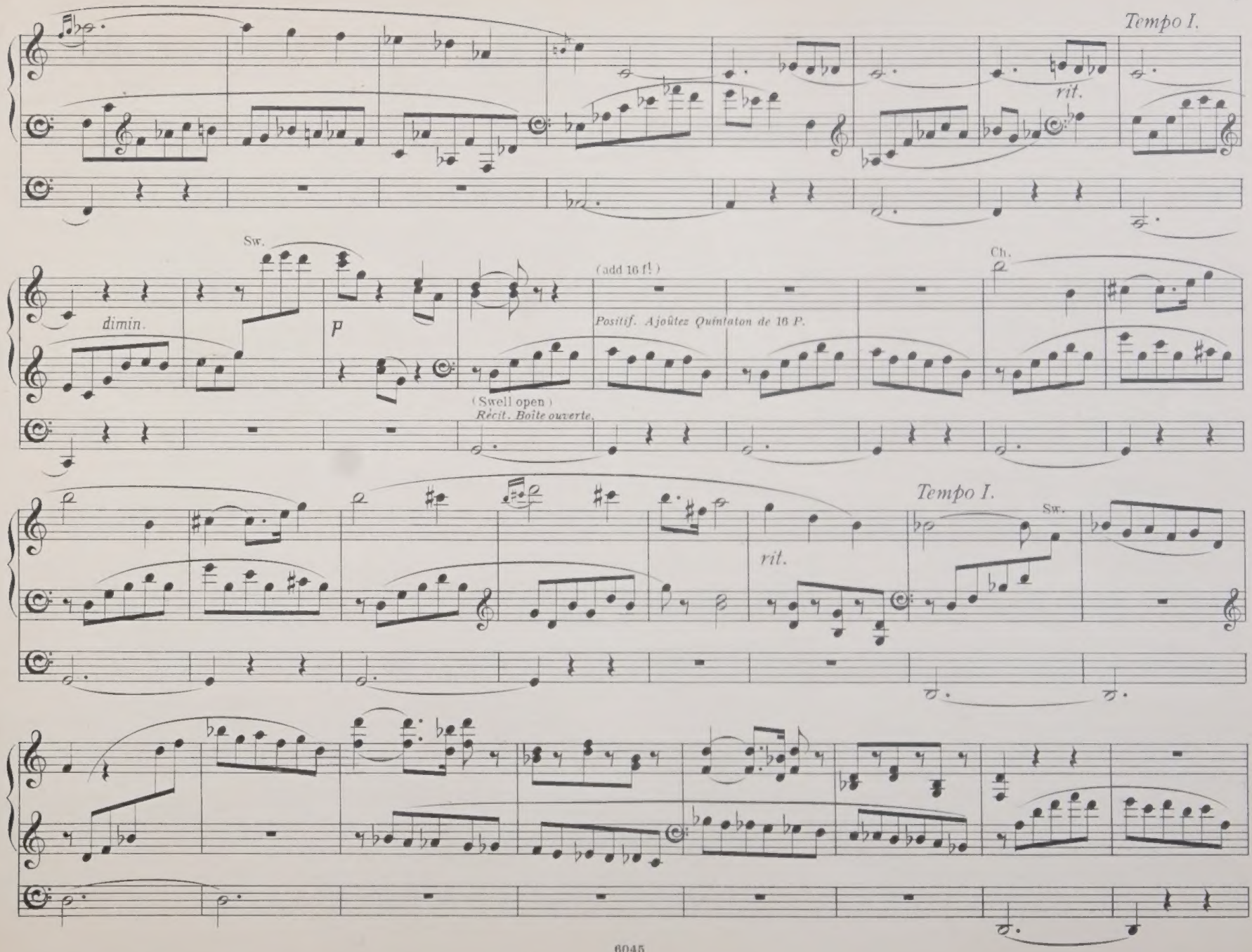
Gt.

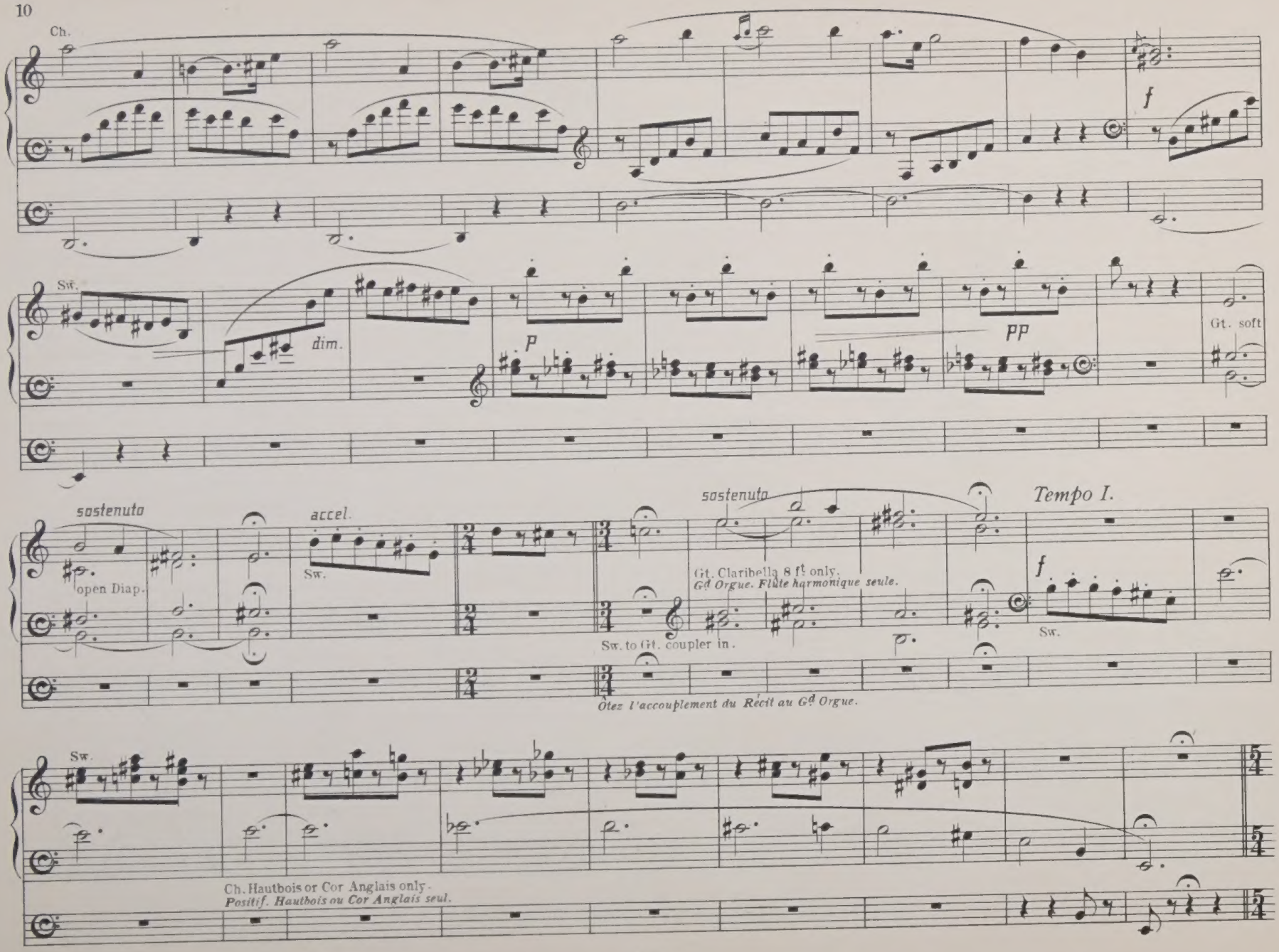

1.
2.
Swell
Swell
sf
dim.
Gt.
Swell
Gt.

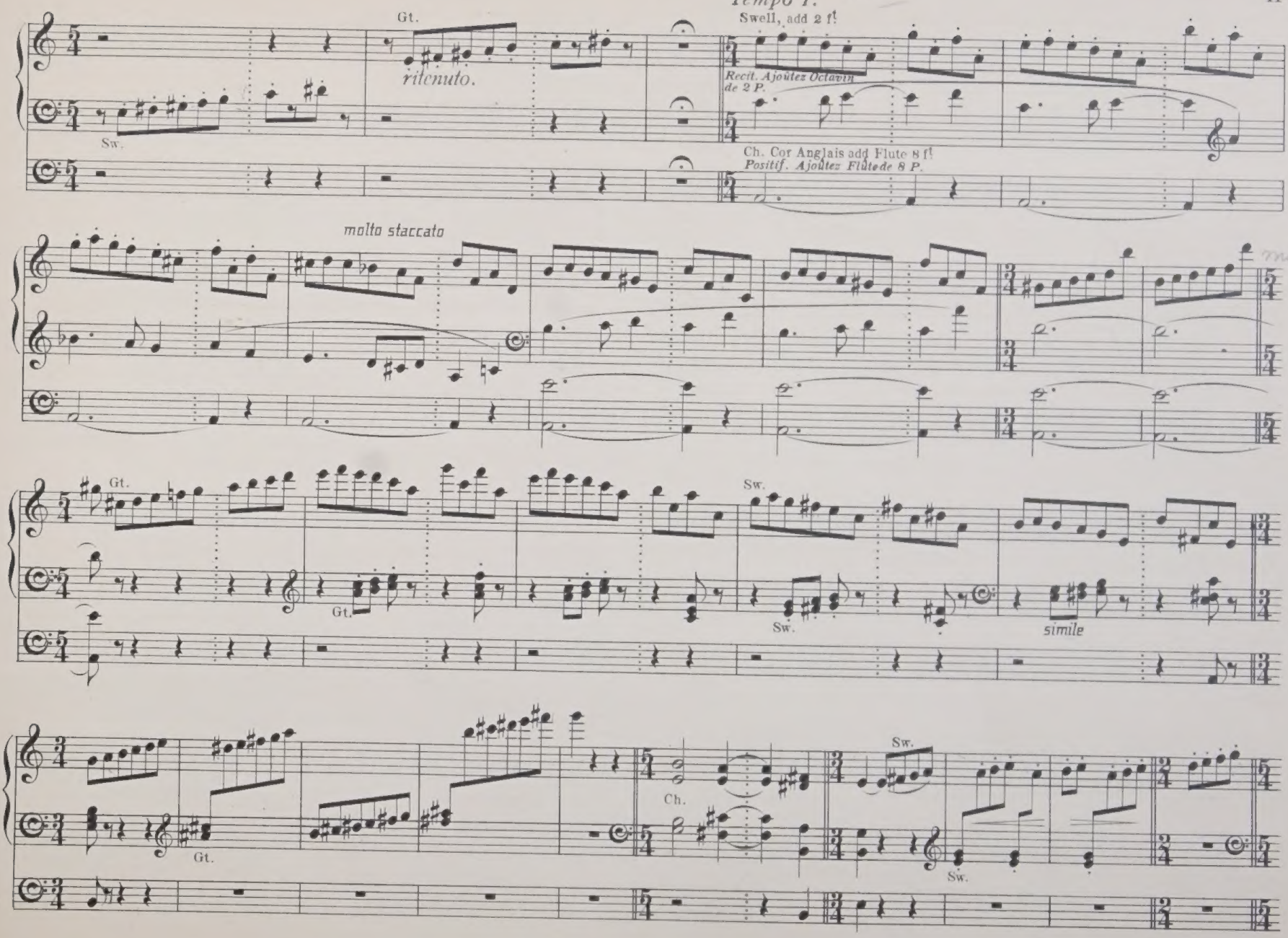

Swell
p
Gt.
Sw.
p
cre - - - -
add 8 ft
scen - - - -
do
f
cresc.
Gt.

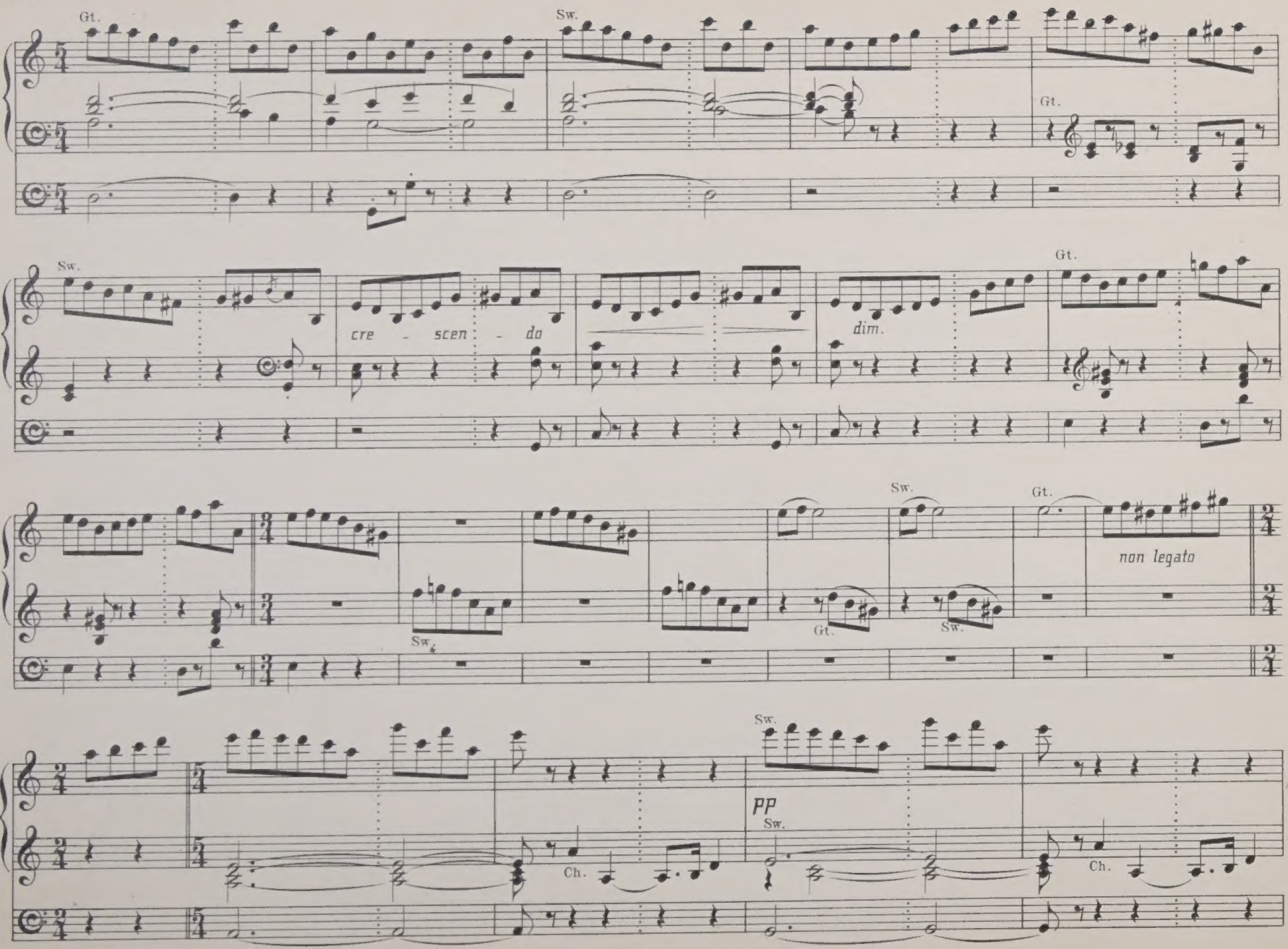

Più lento.
sosten.
Ch. cor Anglais only.
Positif. Cor Anglais ou Hautbois seul.
P
Sw.
Tempo I.
Swell
Gt.
Ch.
Tempo I.
rit. assai
Gt.
Sw.

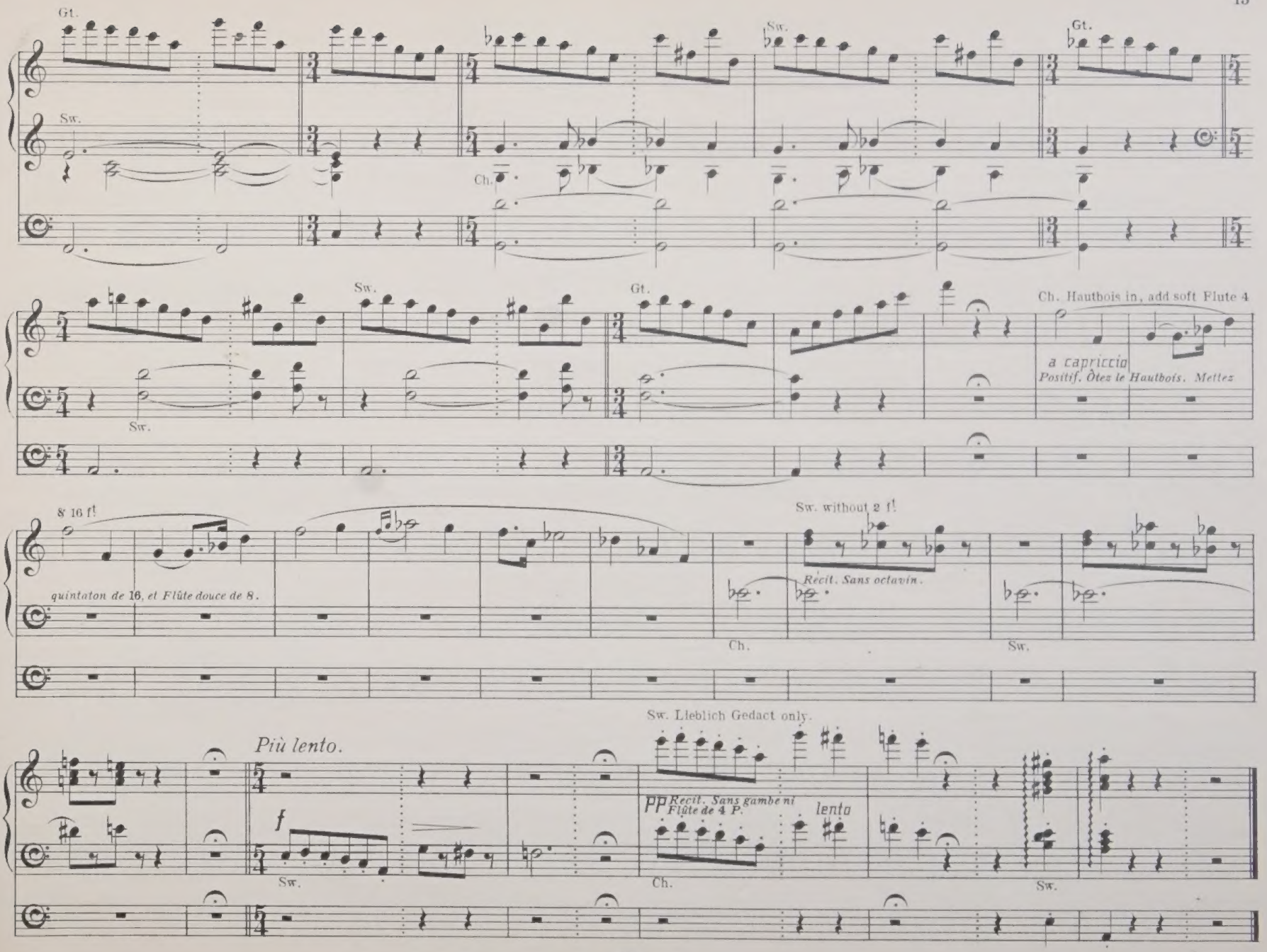

Gt.
p
Gt.
Sw.
Sw.
Gt.
Sw.
p
rit.
Open Swell (soft 8 ft.)
Récit. Boîte ouverte.
Ch. (Hautbois 8 ft. or other soft reed.)
Positif. Hautbois ou Cor Anglais.
rit.
Tempo I.


Tempo I.
rit.
Sw.
dimin.
p
(add 16 f!)
Positif. Ajoûtez Quintaton de 16 P.
Ch.
(Swell open)
Récit. Boîte ouverte.
Tempo I.
Sw.
rit.


Ch.
f
Sw.
dim.
p
pp
Gt. soft
sostenuto
accel.
Sw.
open Diap.
sostenuto
Tempo I.
Gt. Claribella 8 ft only.
Gd Orgue. Flûte harmonique seule.
Sw. to Gt. coupler in.
Ôtez l'accouplement du Récit au Gd Orgue.
f
Sw.
Sw.
Ch. Hautbois or Cor Anglais only.
Positif. Hautbois ou Cor Anglais seul.


Tempo I.
Gt.
Swell, add 2 f!
ritenuto.
Recit. Ajoutez Octavin de 2 P.
Sw.
Ch. Cor Anglais add Flute 8 f!
Positif. Ajoutez Flute de 8 P.
molto staccato
Gt.
Sw.
Gt.
Sw.
simile
Gt.
Ch.
Sw.
Sw.


Gt.
Sw.
Gt.
Sw.
cre - scen - do
dim.
Gt.
Sw.
Gt.
non legato
Sw.
Gt.
Sw.
Sw.
pp
Sw.
Ch.
Ch.


Gt.
Sw.
Ch.
Sw.
Gt.
Sw.
Gt.
Ch. Hautbois in, add soft Flute 4
a capriccio
Positif. Ôtez le Hautbois. Mettez
Sw.
8' 16 f!
quintaton de 16, et Flûte douce de 8.
Ch.
Sw. without 2 f!
Récit. Sans octavin.
Sw.
Sw. Lieblich Gedact only.
Più lento.
f
Sw.
pp Récit. Sans gambe ni Flûte de 4 P.
lento
Ch.
Sw.

INTRODUCTION and FUGUE.

Great Org: *f* 8, 16 8 4 f!
Swell. Full Swell.
Choir. 8 8 4 f!
Pedal. 32, 16 8 8 f!

G^d Orgue. Fonds de 16, 8 et 4 P. Récit et Positif accouplés (G. Chœur préparé.)
Recit. Fonds. (Trompette préparée. Boîte fermée.)
Positif. Fonds de 8 et 4 P. (Trompette préparée.)
Pedale. Fonds. de 32, 16, 8 et 4 P. (anches preparées.)

Emile Bernard. Op. 26.

Adagio molto maestoso. ♩ = 48.

Ben legato.

Manuale.

Gt

Pedale.

Coupled to Gt.
Pédale. Tirasse du G^d Orgue.

Full Swell, coupled to Great.

ajoutez la Trompette du Récit.

5f

rall.

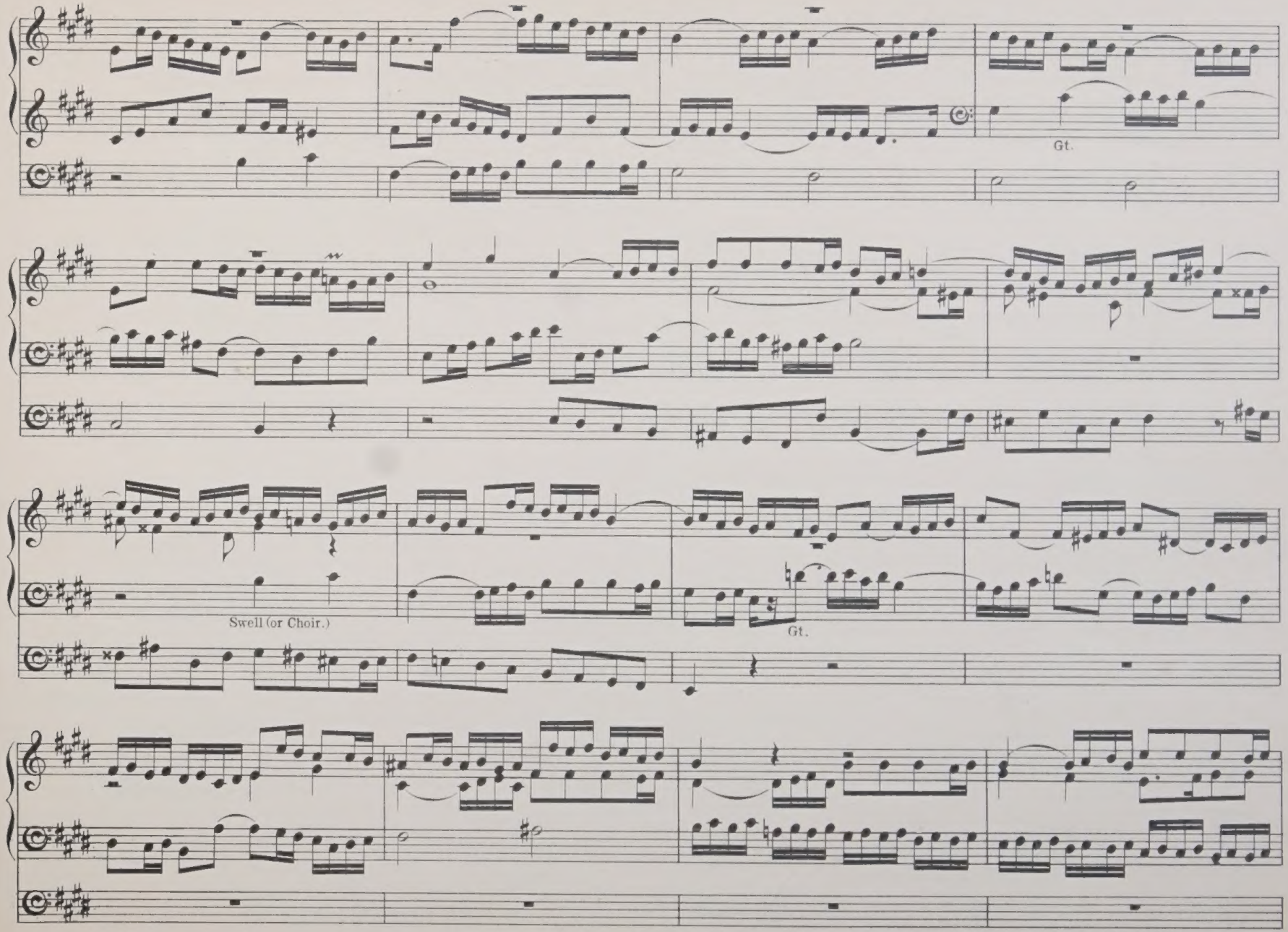
Allegro moderato. ♩ = 80.

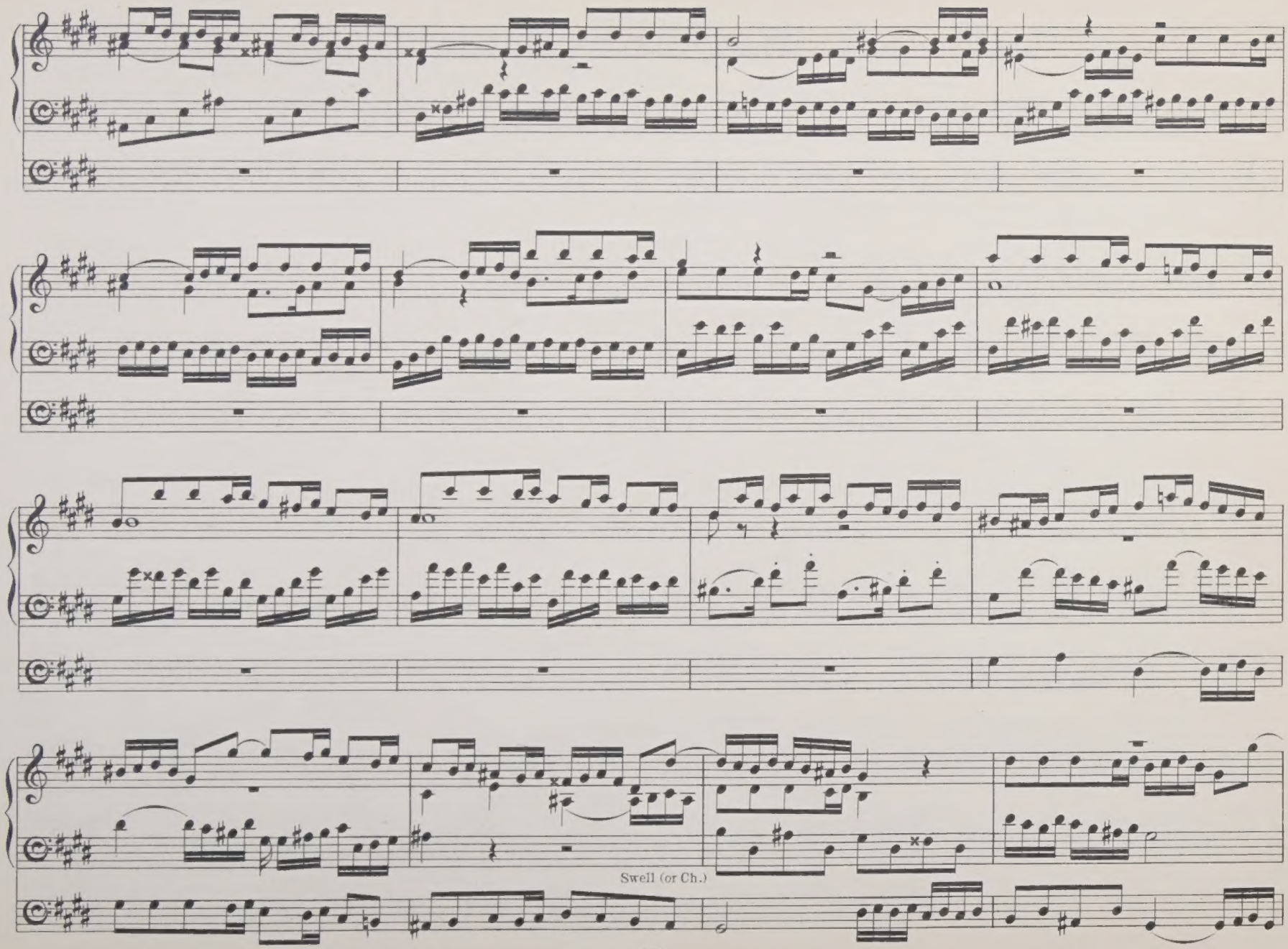
G^d Orgue. ôtez les 16. P.
Gt. without 16 f!

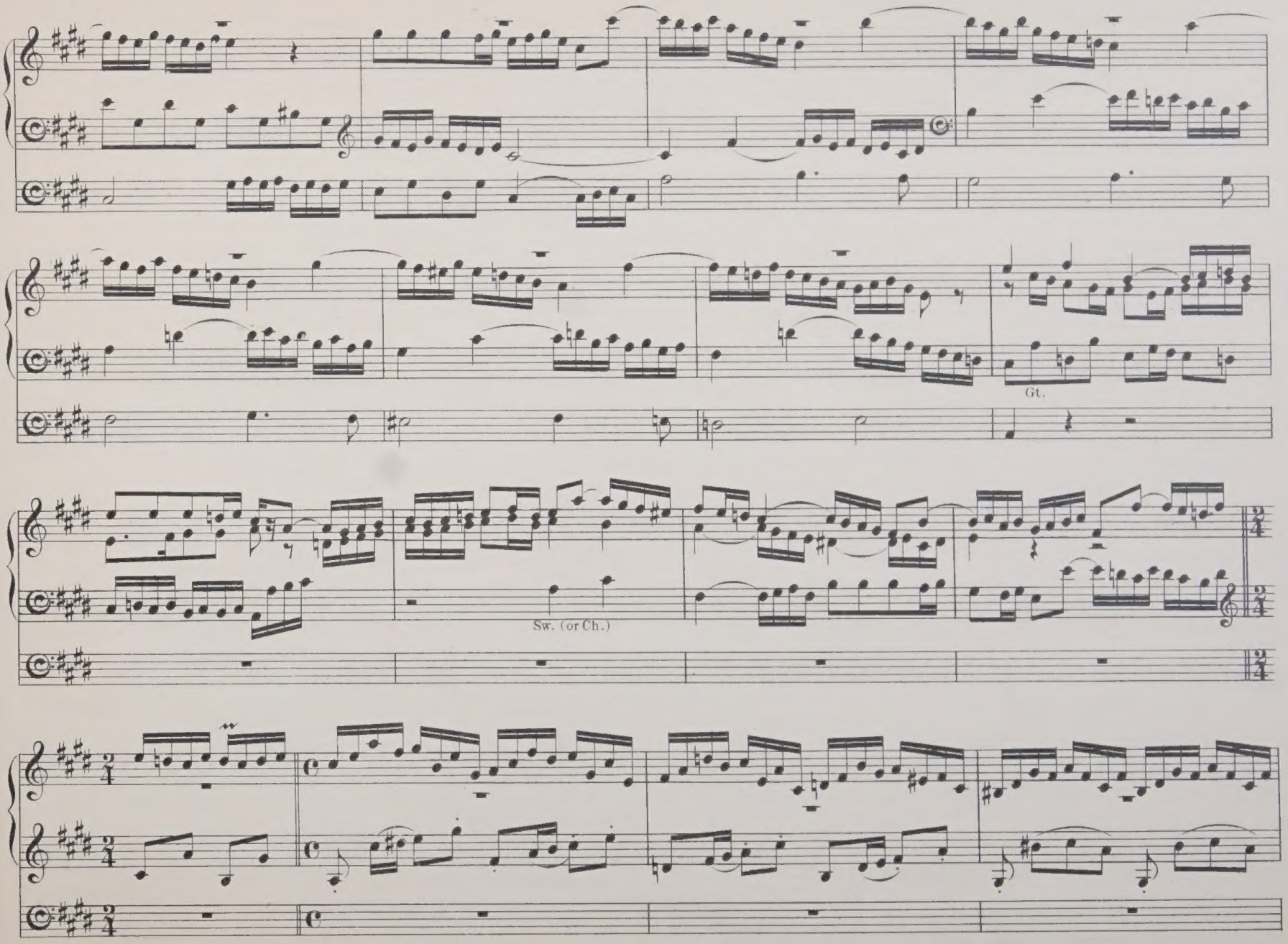
✦ Full Sw. (or Choir) without 16 8 2 f!
ajoutez la Trompette.

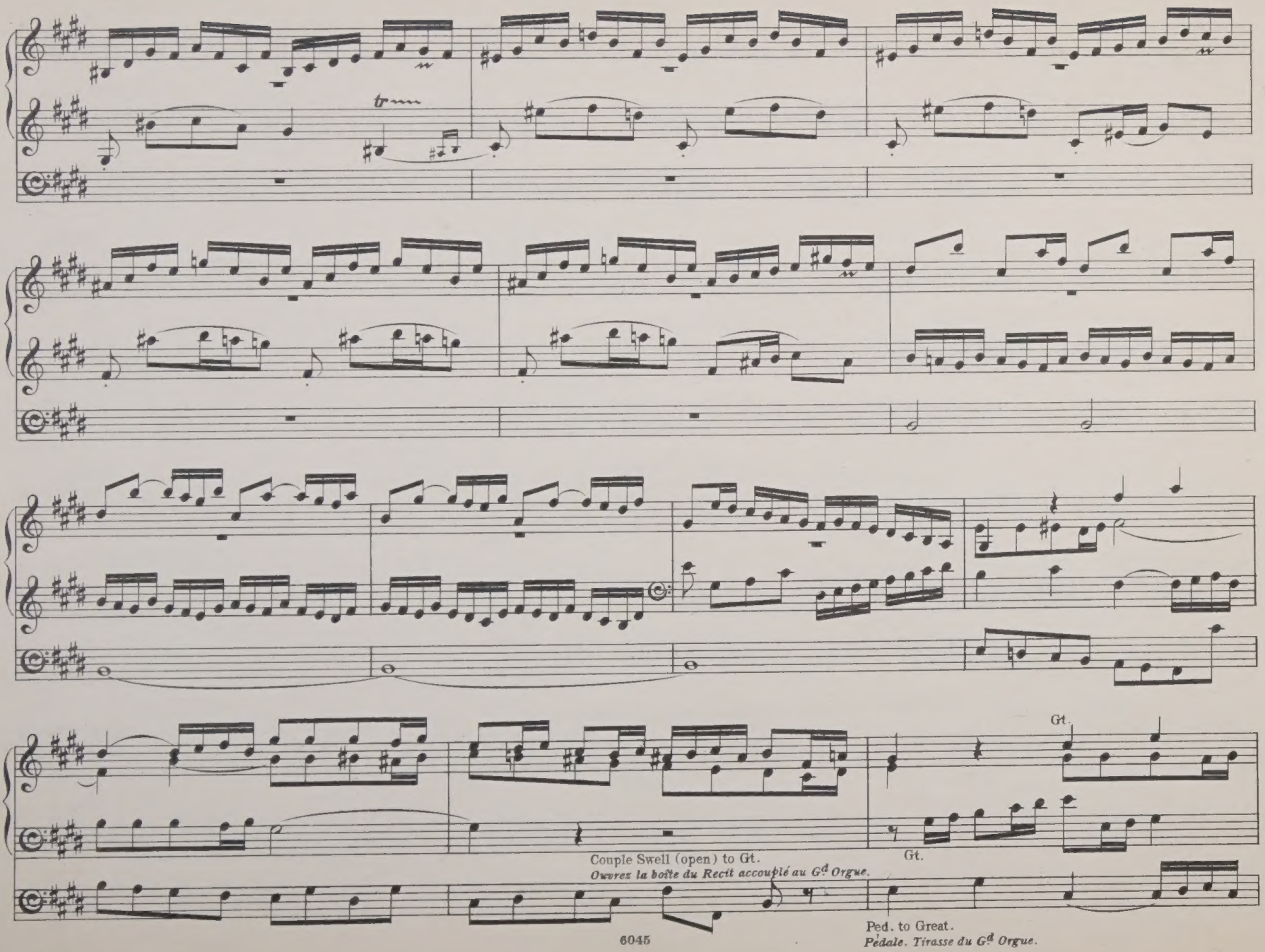
32 f! in, coupled to Swell (or Choir.)
Ôtez le 32 P. et la Tirasse du G. O, Tirasse du Recit.

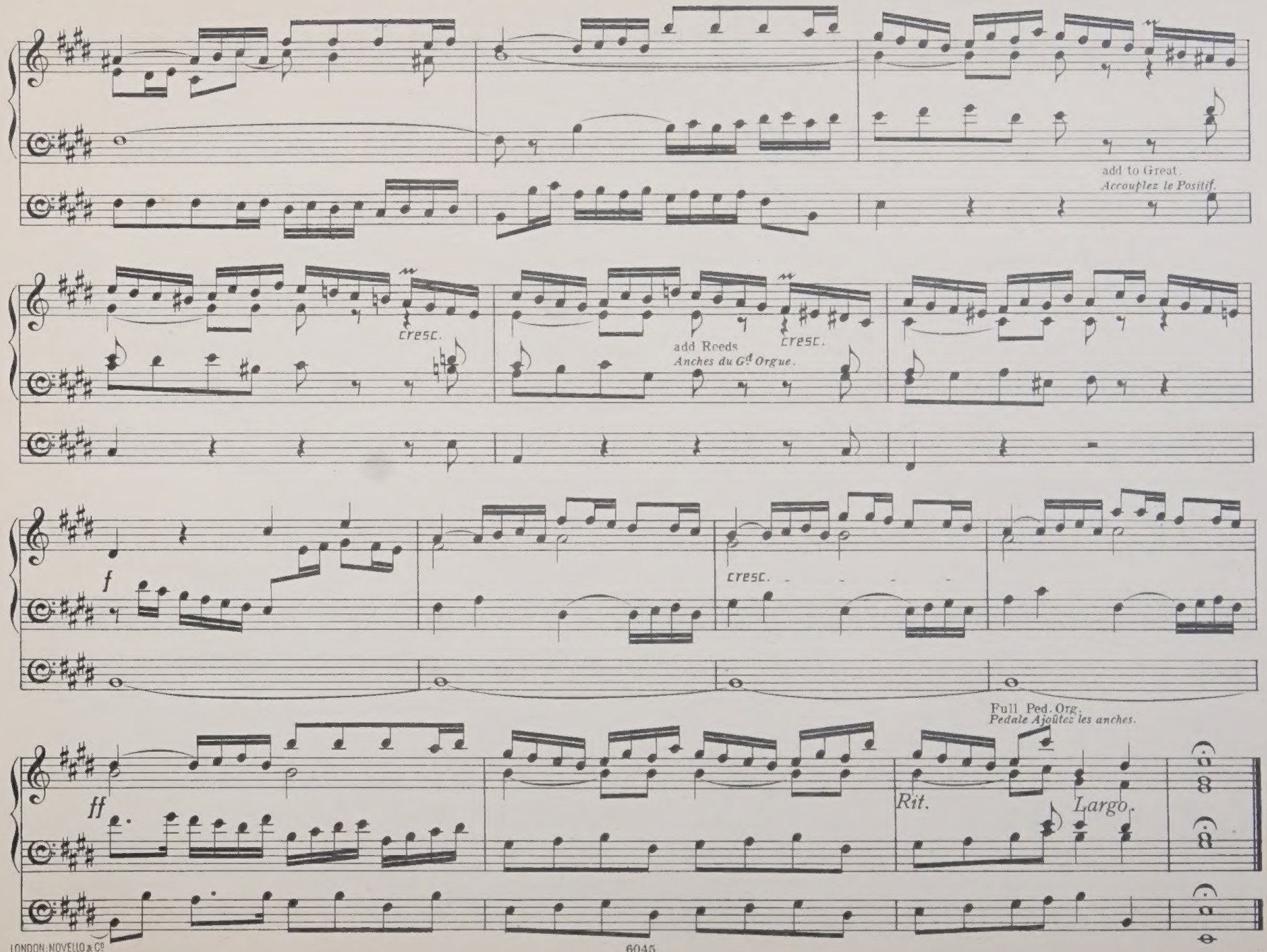
✦ Throughout the early part of this movement the two Manuals should be of tolerably equal strength.
Pendant le commencement de ce mouvement, maintenez la force des deux claviers manual, a peu près égale.


Gt.
Swell (or Choir.)
Gt.


Swell (or Ch.)


Gt.
Sw. (or Ch.)


Gt.
Gt.
Couple Swell (open) to Gt.
Ouvrez la boîte du Recit accouplé au Gd Orgue.
Ped. to Great.
Pédale. Tirasse du Gd Orgue.



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THE ORGAN WORKS OF J. S. BACH,

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In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES **2 6**

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

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The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

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The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL **3 0**

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

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The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

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The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

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The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS **3 0**

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. **3 0**

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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Twelve short and easy pieces for the Organ.

E. Bunnett.

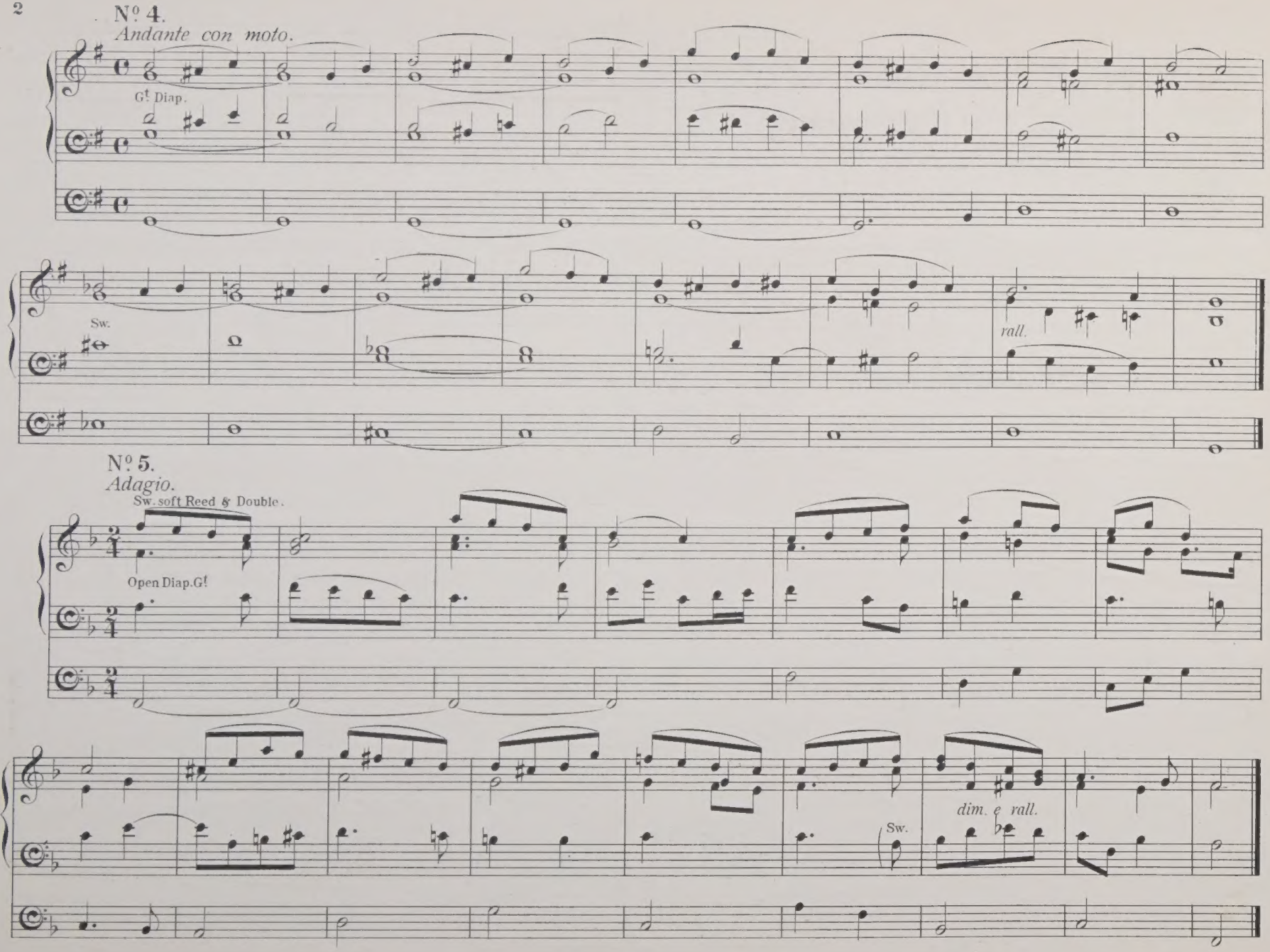
No. 1.
Andante.
Diapasons with Sw. coup.

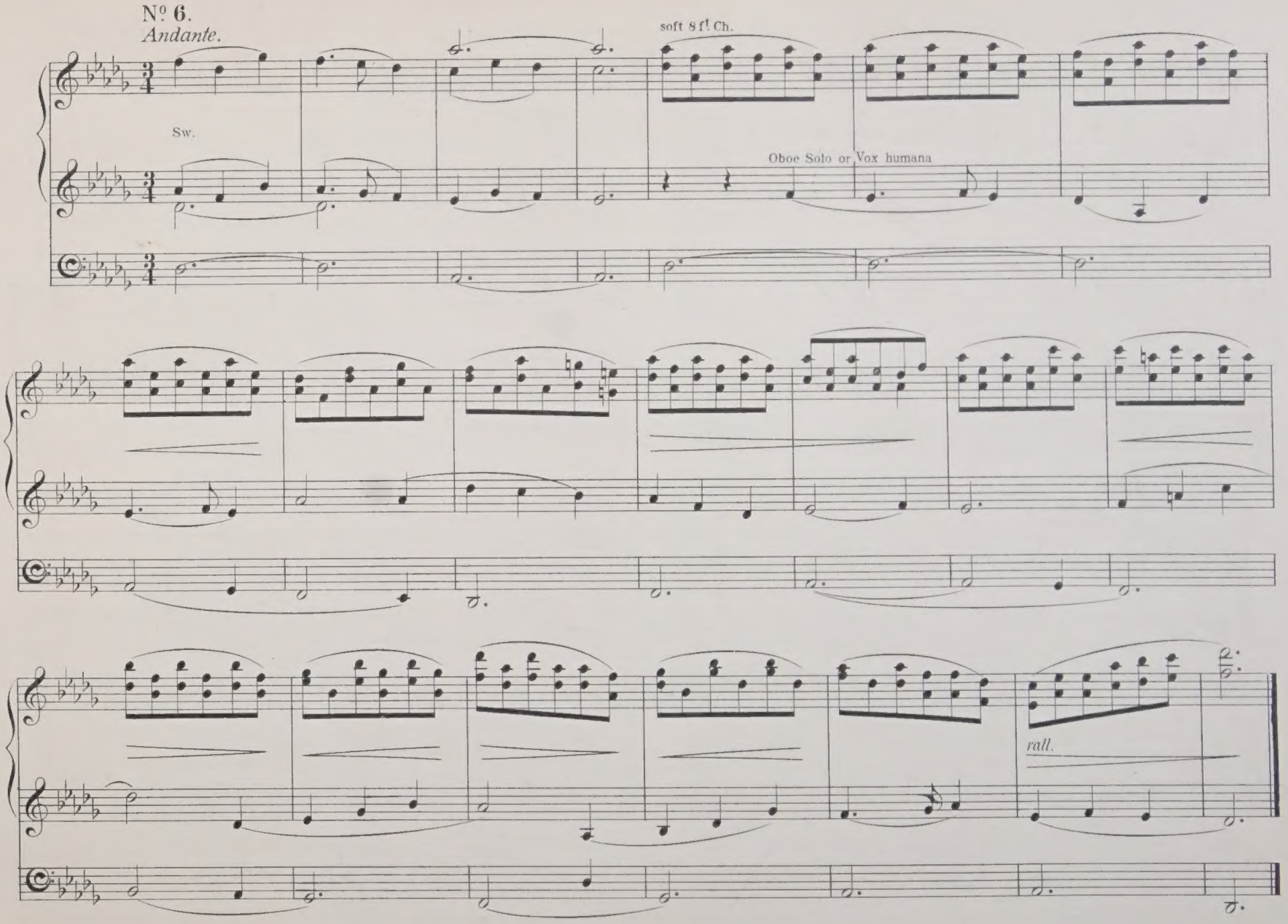
rall.

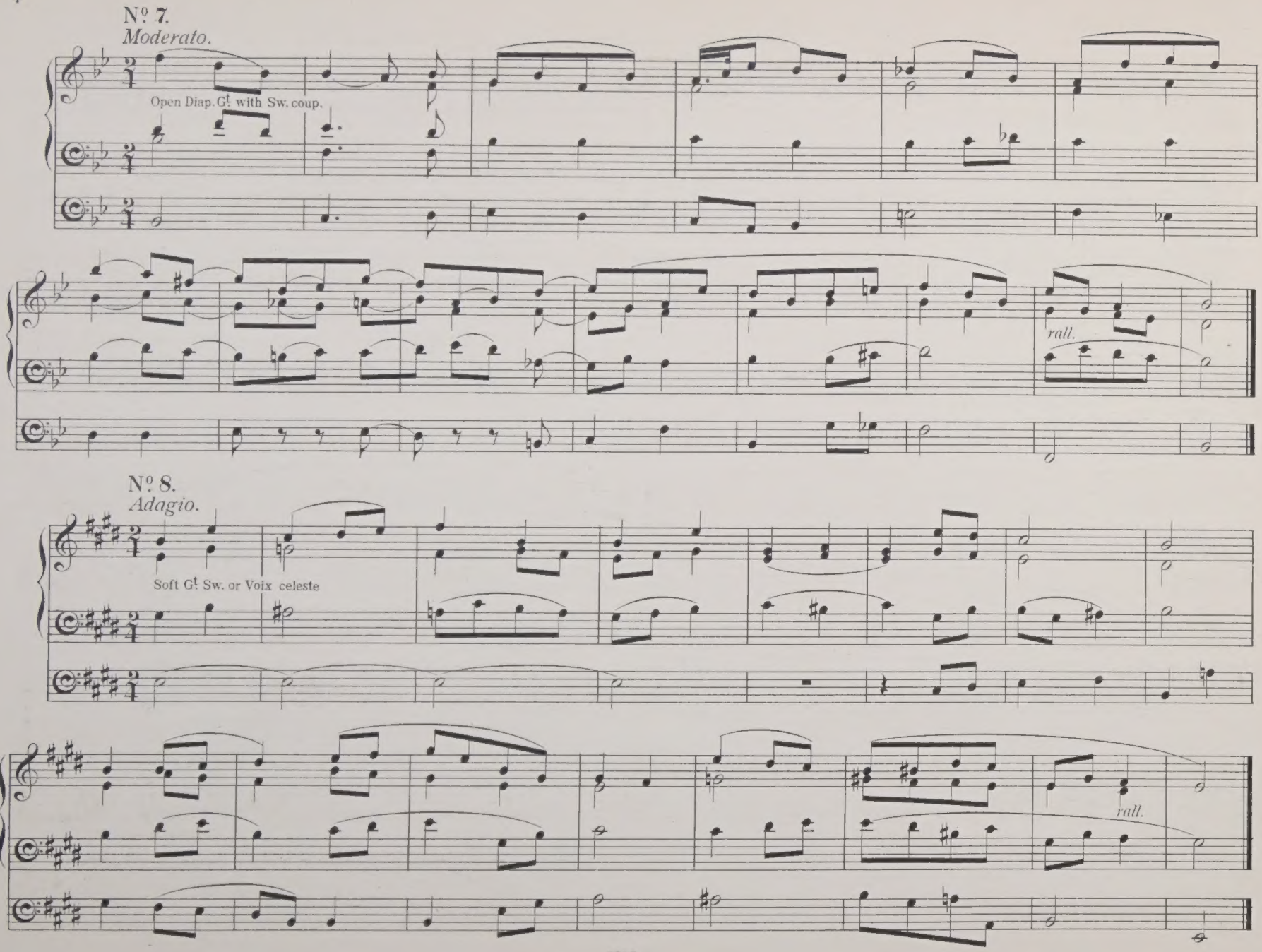
No. 2.
Andante con moto.
Sw.
cresc.
G! Diap. with Sw. coup.
dim.

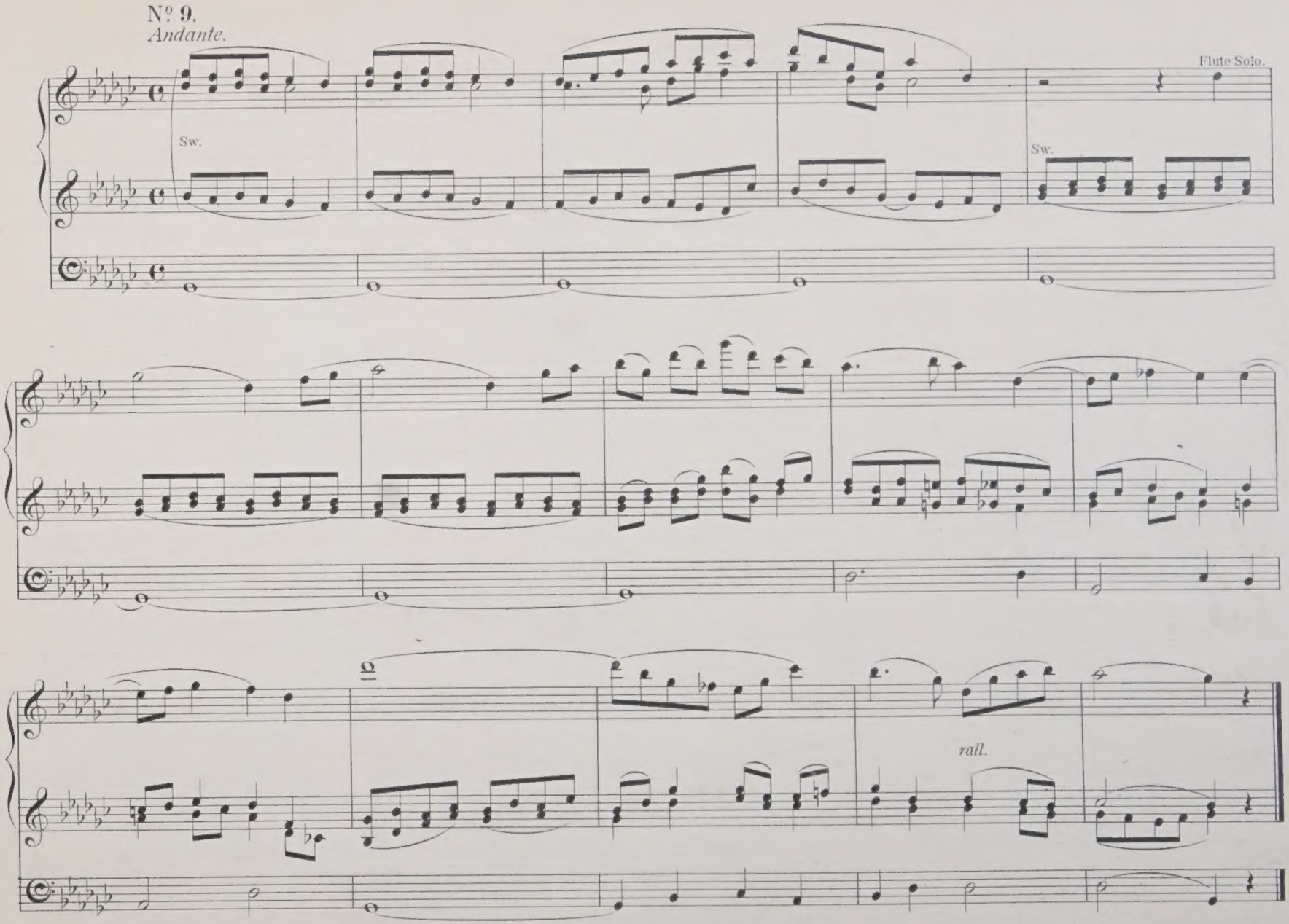
No. 3.
Larghetto.
Soft 8 ft stop.
Sw.
cresc.
dim.
cresc.
dim. e rall.

These pieces are intended for use between Offertory sentences, Confirmation, &c.


Nº 4.
Andante con moto.
G! Diap.
Sw.
rall.
Nº 5.
Adagio.
Sw. soft Reed & Double.
Open Diap. G!
Sw.
dim. e rall.

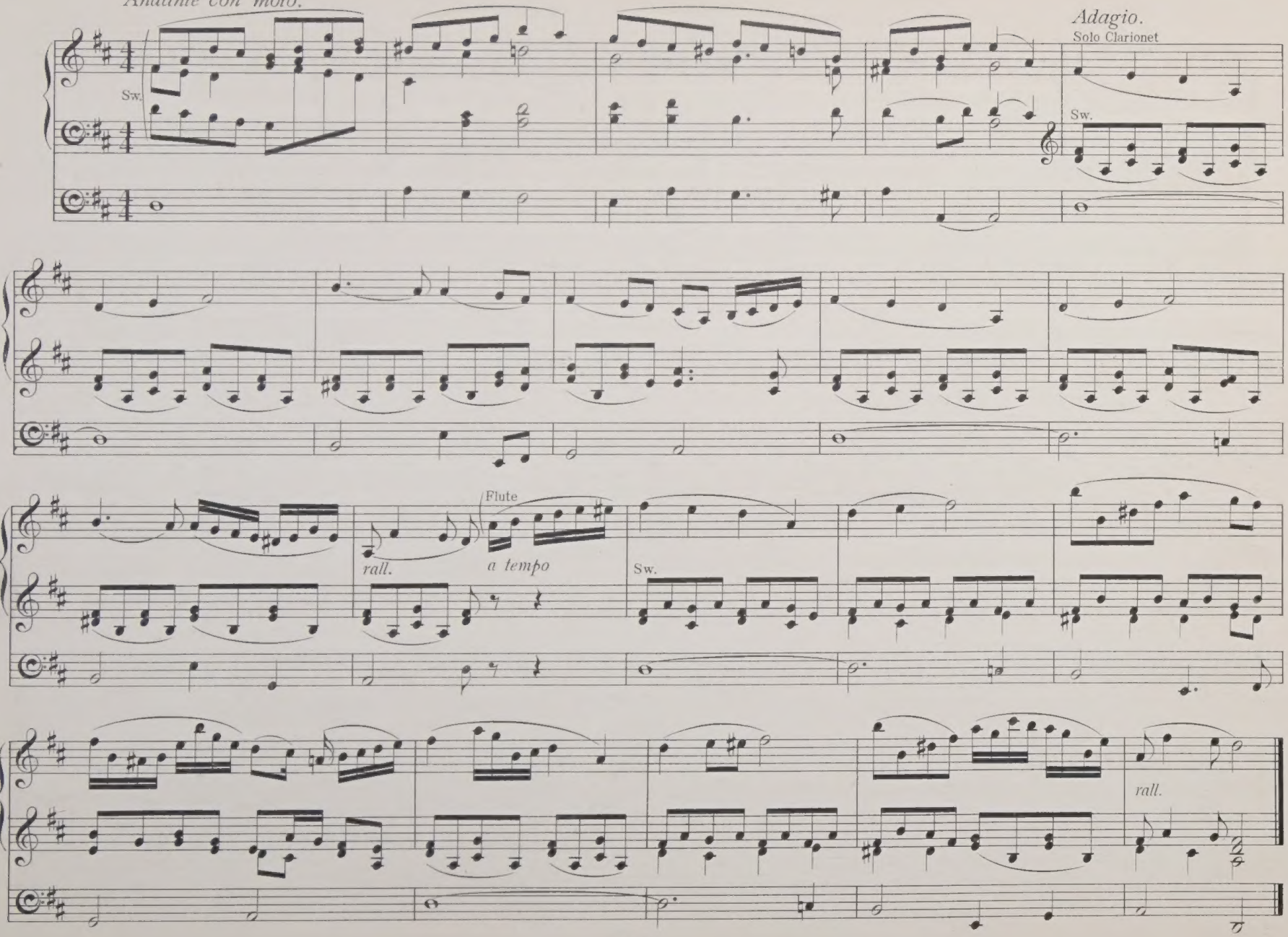

No. 6.
Andante.
soft 8 ft Ch.
Sw.
Oboe Solo or Vox humana
rall.


Nº 7.
Moderato.
Open Diap. Gt with Sw. coup.
rall.
Nº 8.
Adagio.
Soft Gt Sw. or Voix celeste
rall.


Nº 9.
Andante.
Sw.
Flute Solo.
Sw.
rall.

Nº 10.

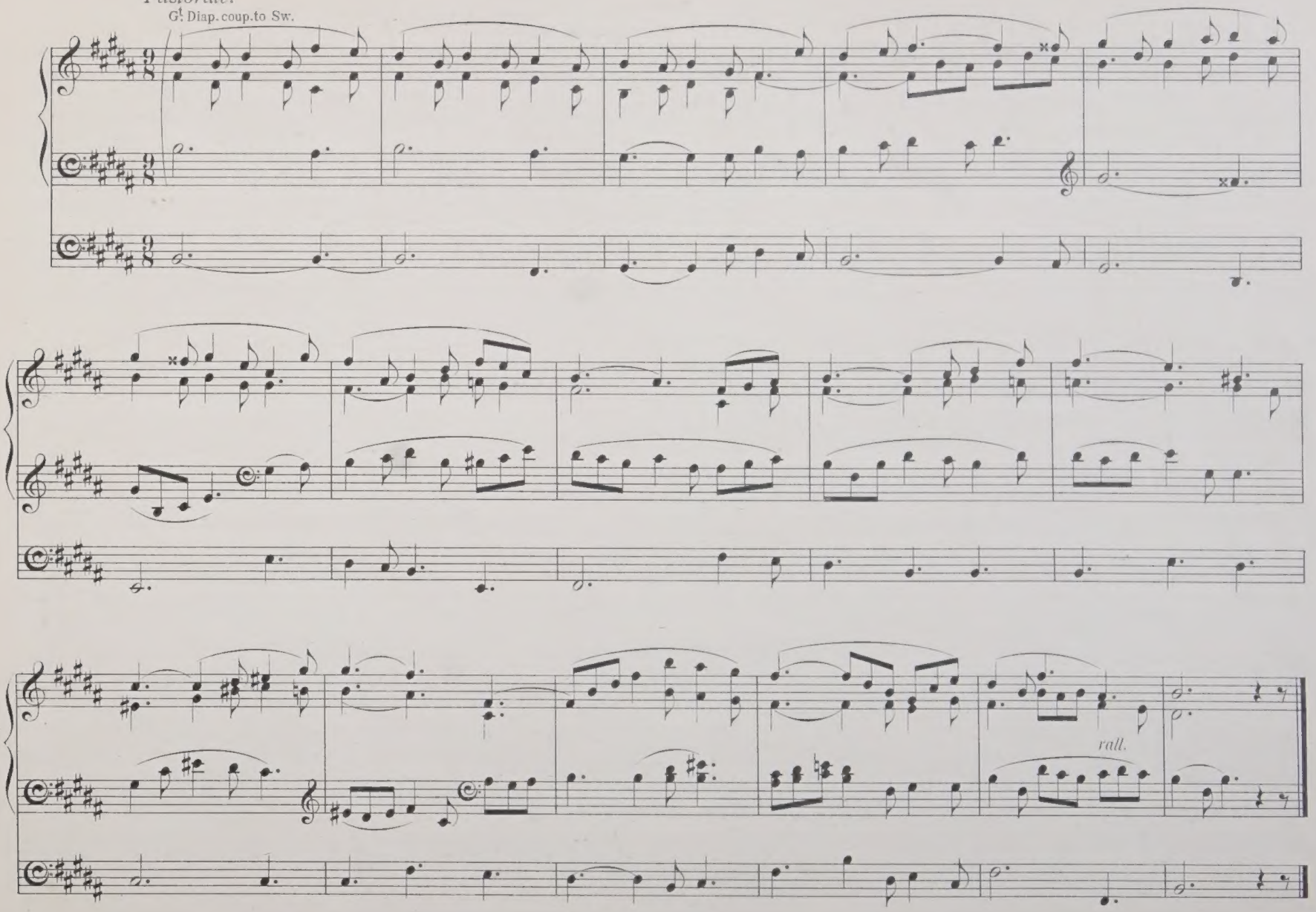
Andante con moto.

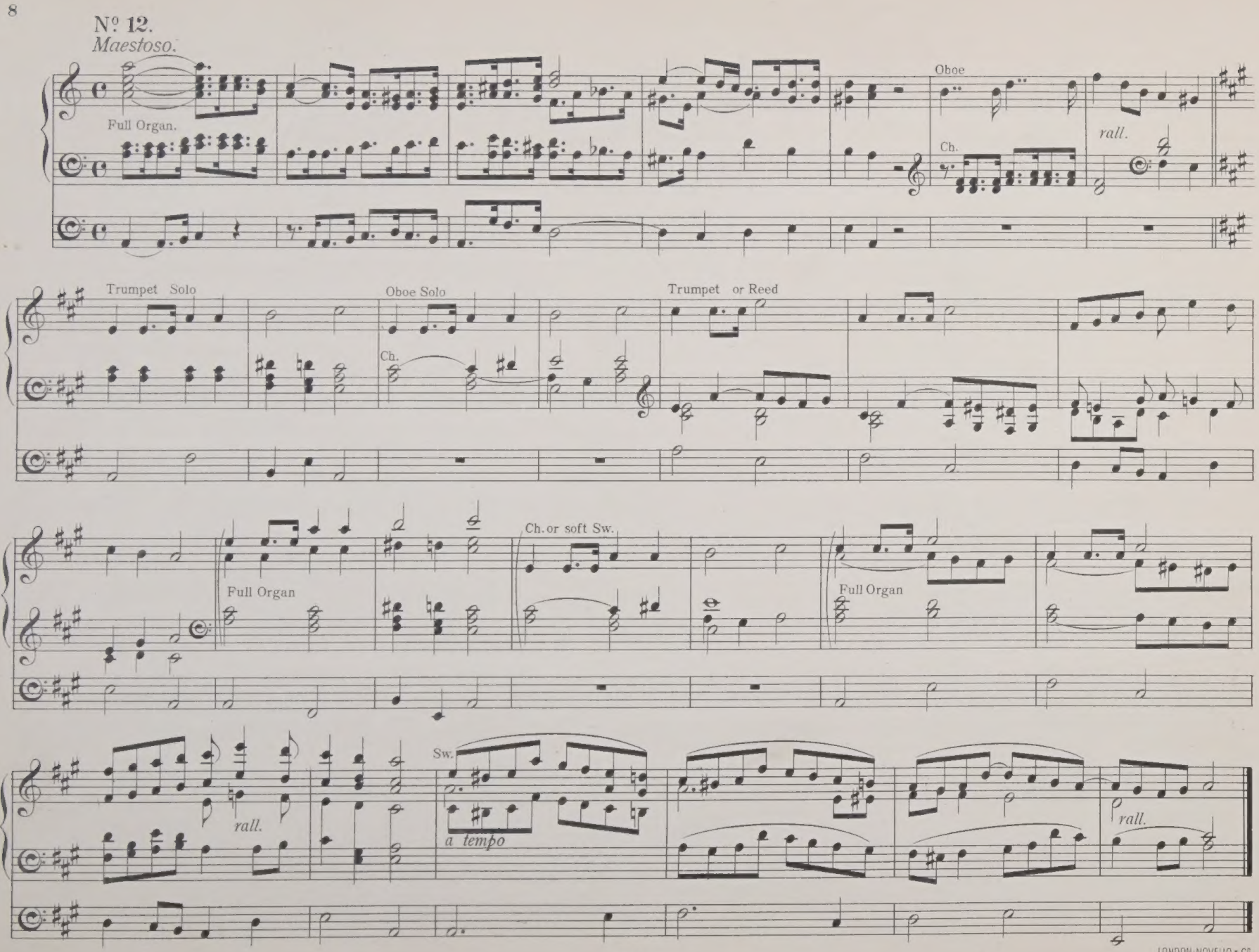


Nº 11.

Pastorale.

Gt. Diap. coup. to Sw.





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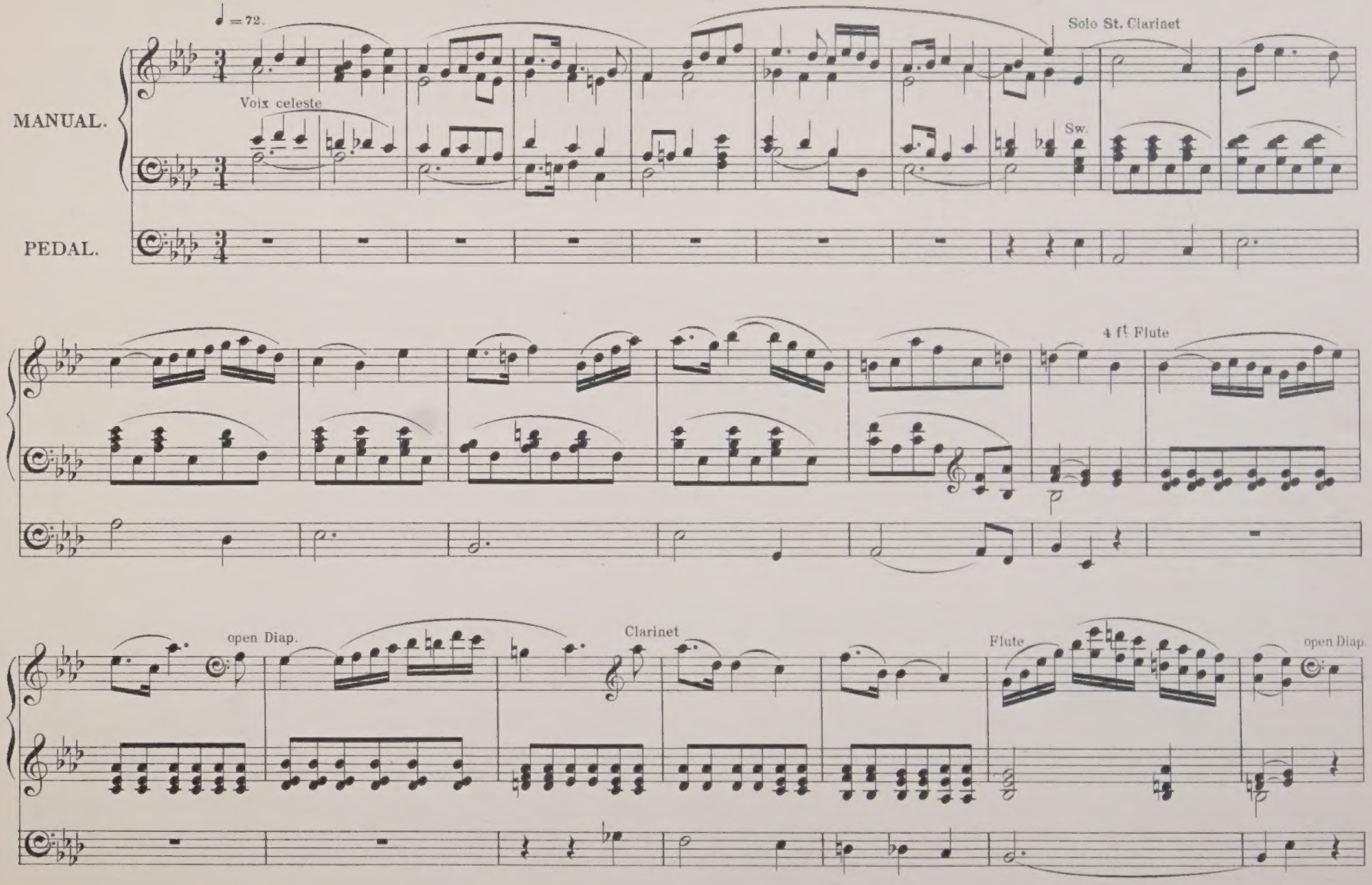
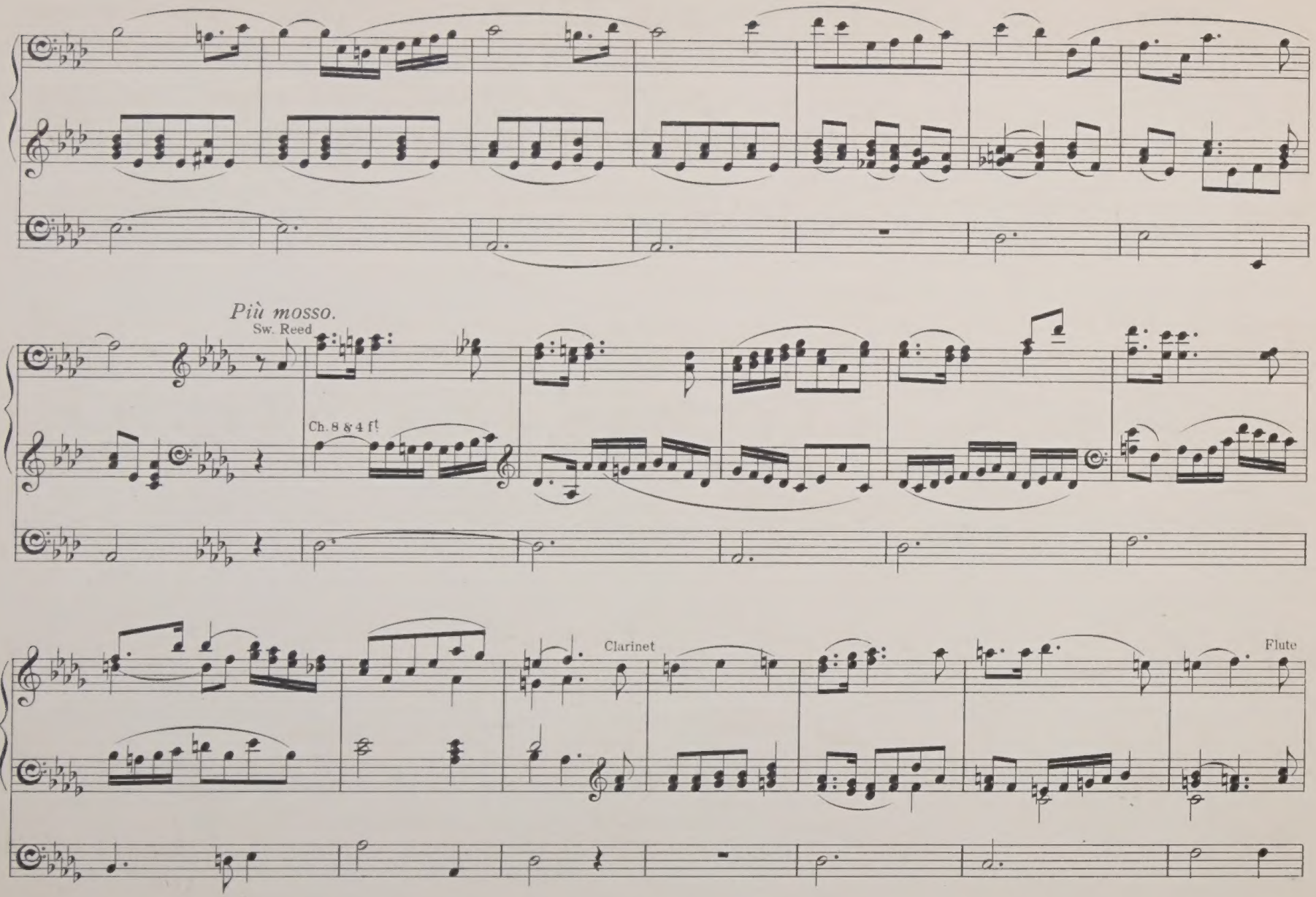
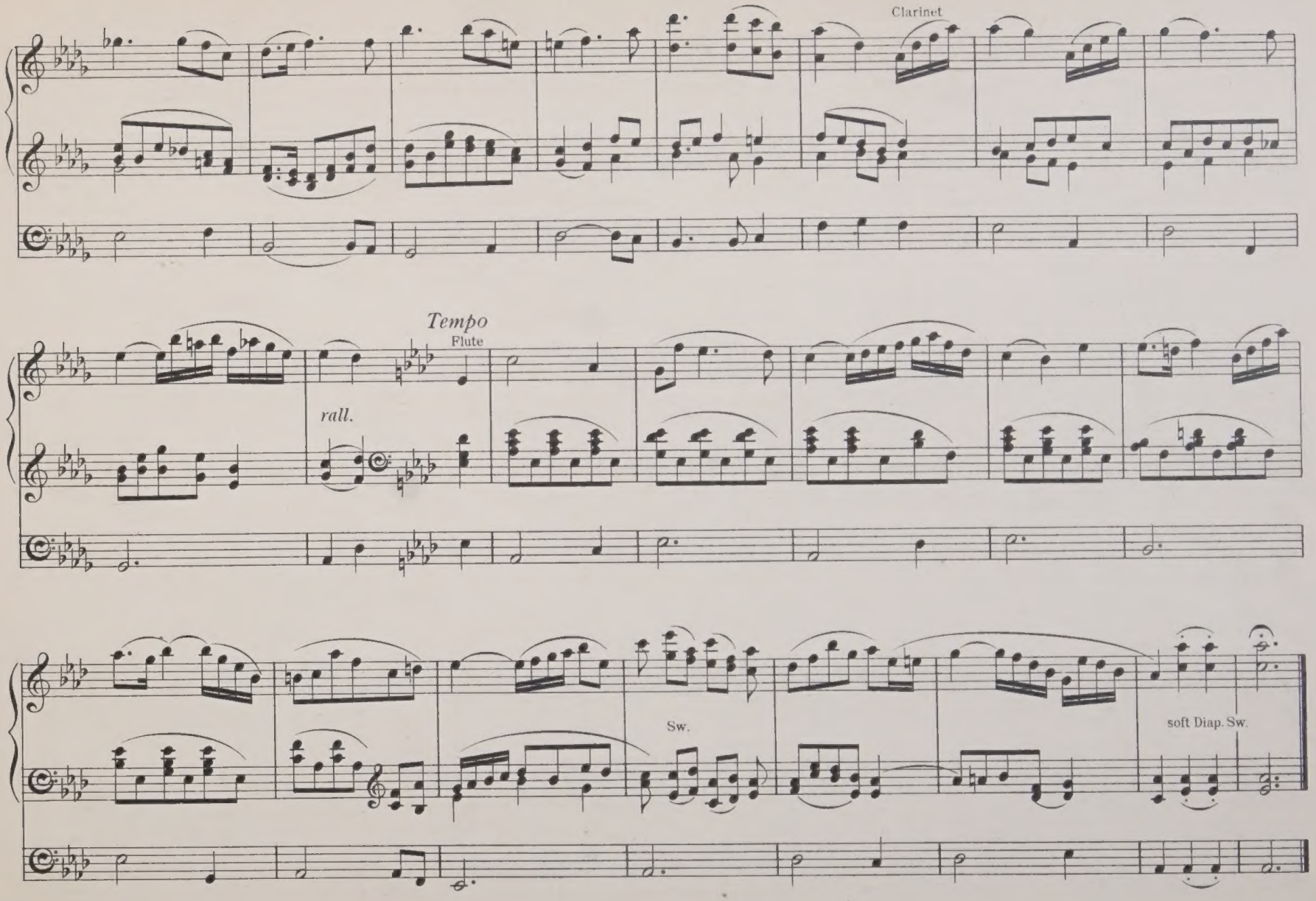
Larghetto in A flat major.

E. Bunnett.

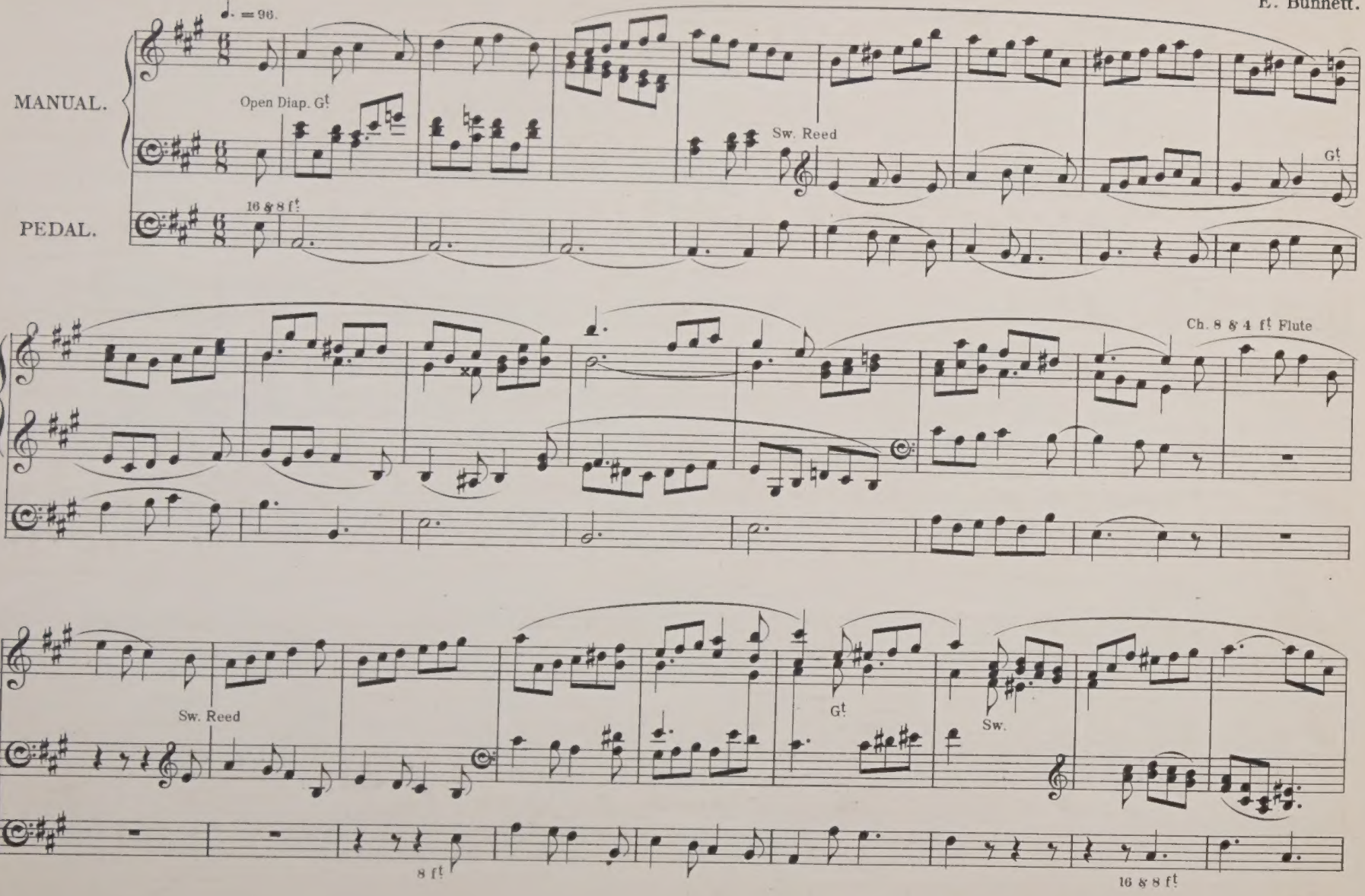


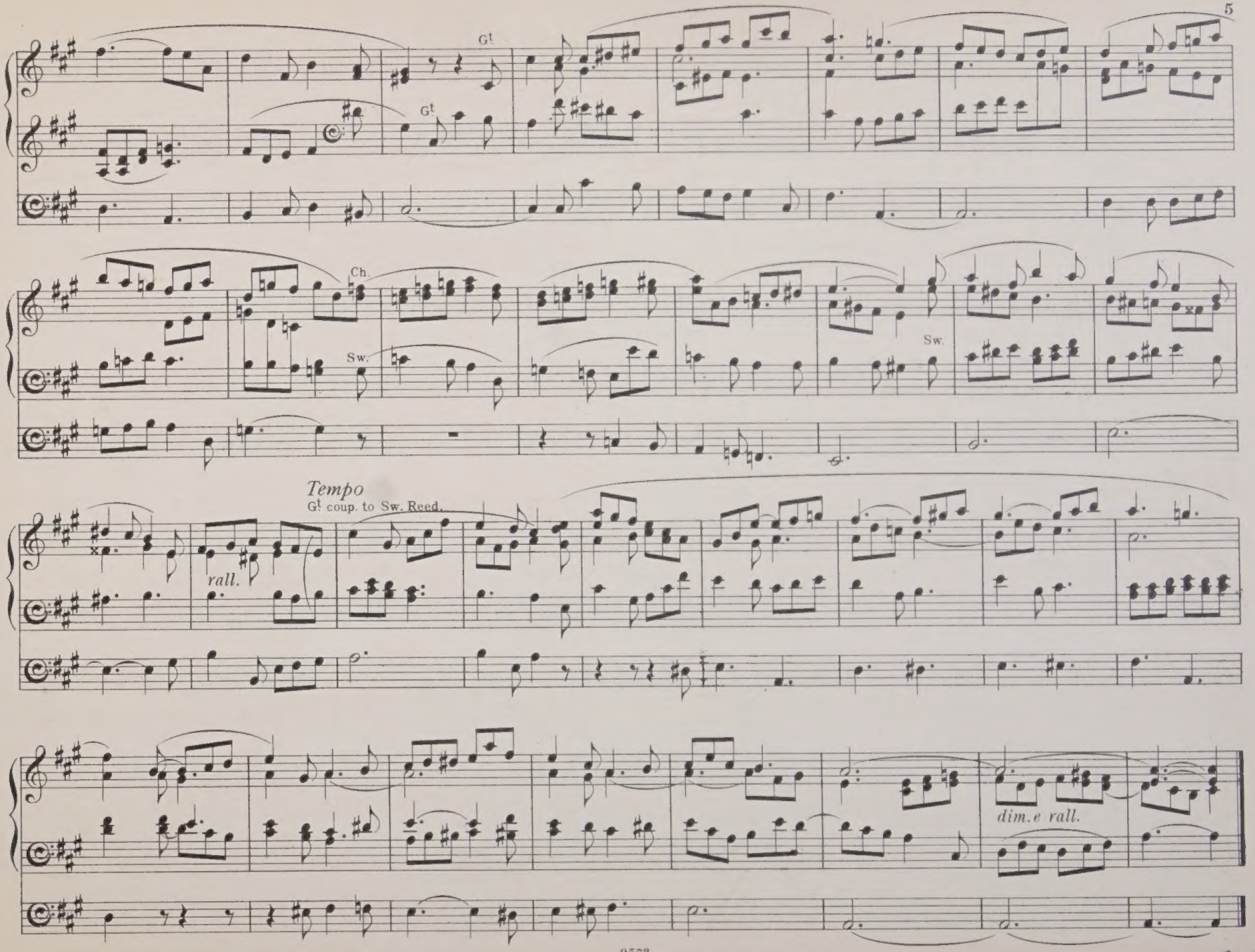

Più mosso.
Sw. Reed
Ch. 8 & 4 ft
Clarinet
Flute


Clarinet
Tempo
Flute
rall.
Sw.
soft Diap. Sw.

Allegretto pastorale.

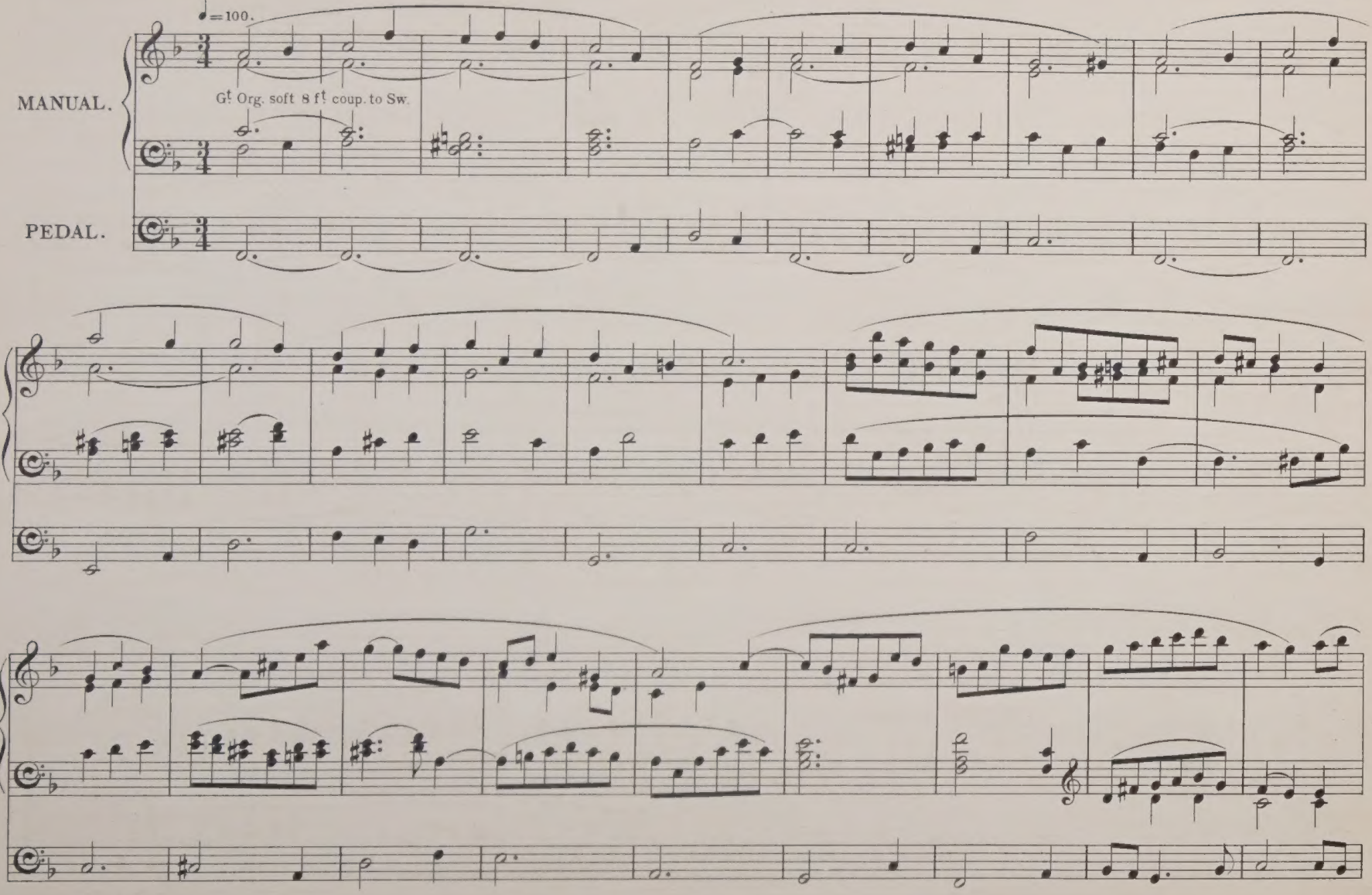
E. Bunnett.

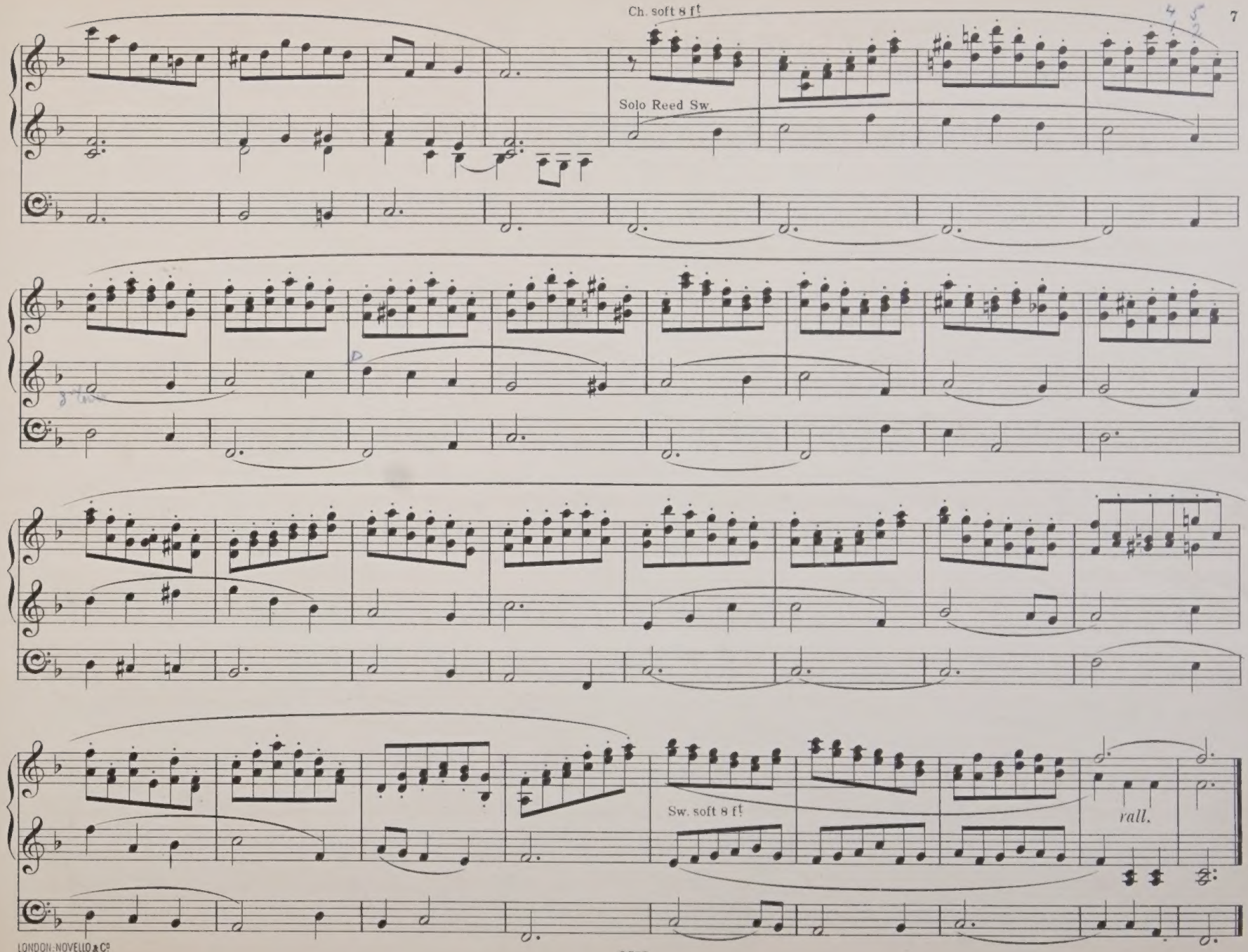



Gt
Gt
Ch.
Sw.
Sw.
Tempo
Gt coup. to Sw. Reed.
rall.
dim.e rall.

Andante con moto in F major.

E. Bunnett.





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W. Wolstenholme, Esq., B. Mus., Oxon. Blackburn.
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F. W. Wright, Esq., L. R. A. M., A. R. M. C. M. Hollinwood.
Percy J. Fry, F. R. C. O. Bath.

The Pieces contained in this volume were originally published in four separate Books (in which form they may still be obtained), as can be seen from the cover. This, The Complete Set edition, being the later issue, various errors have been corrected. Hence it is hoped that the Pieces in their new form, will enjoy still more popularity than they did when first published.

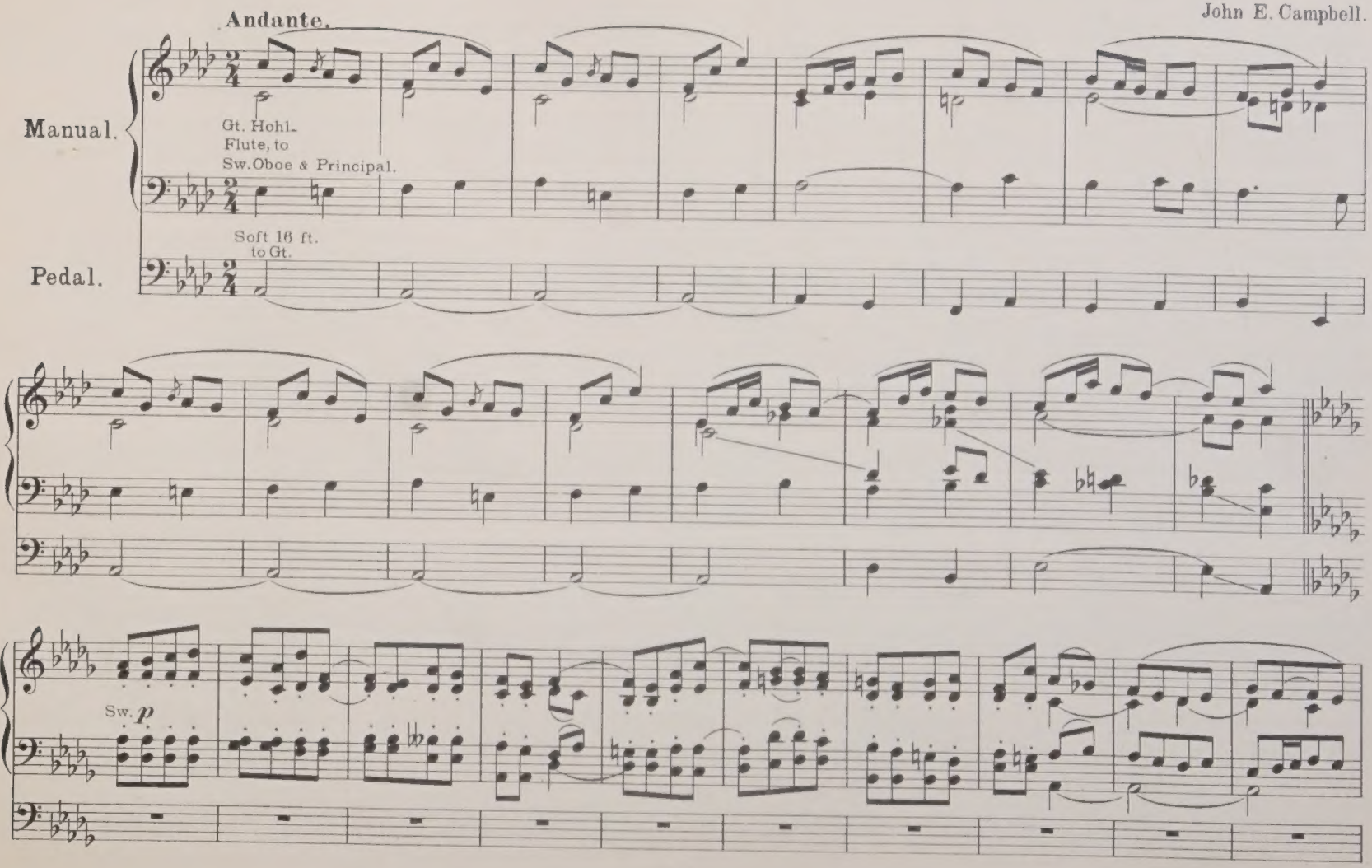
My best thanks to the Subscribers — not only for their kind support, but for the interest they have taken in the Pieces.

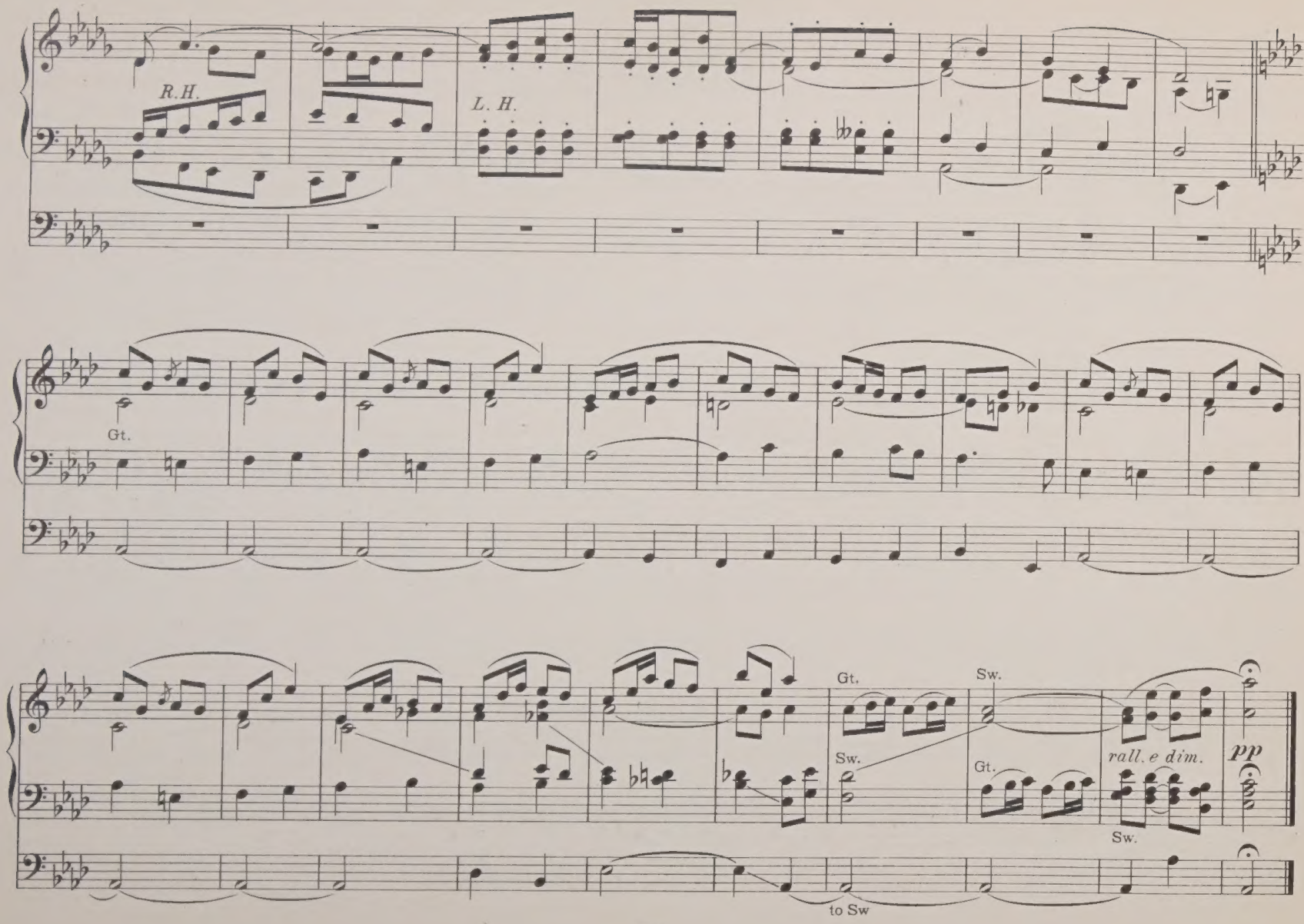
John E. Campbell.
(Bath College, Bath).

No 1.

Prelude.

Andante. John E. Campbell.

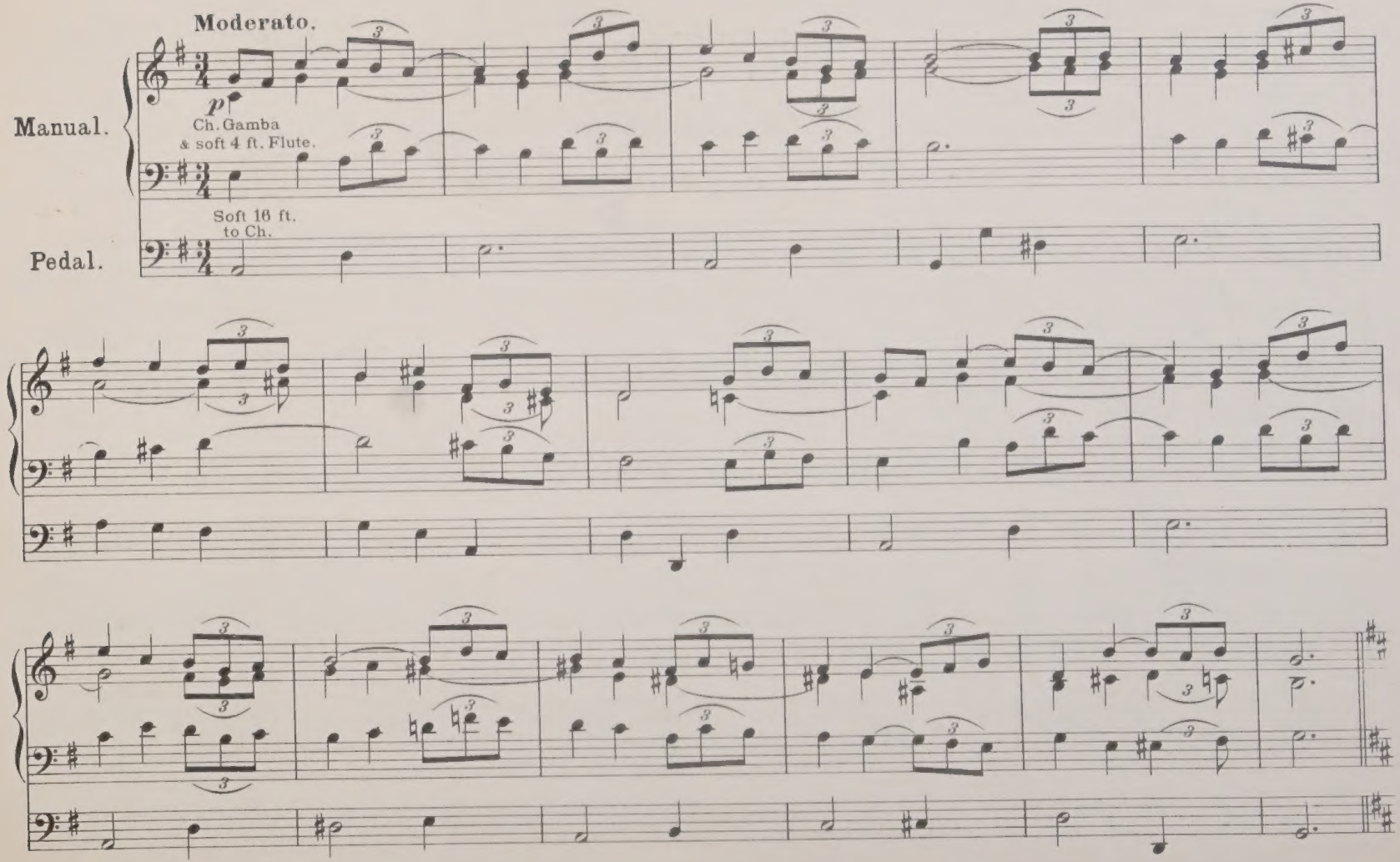


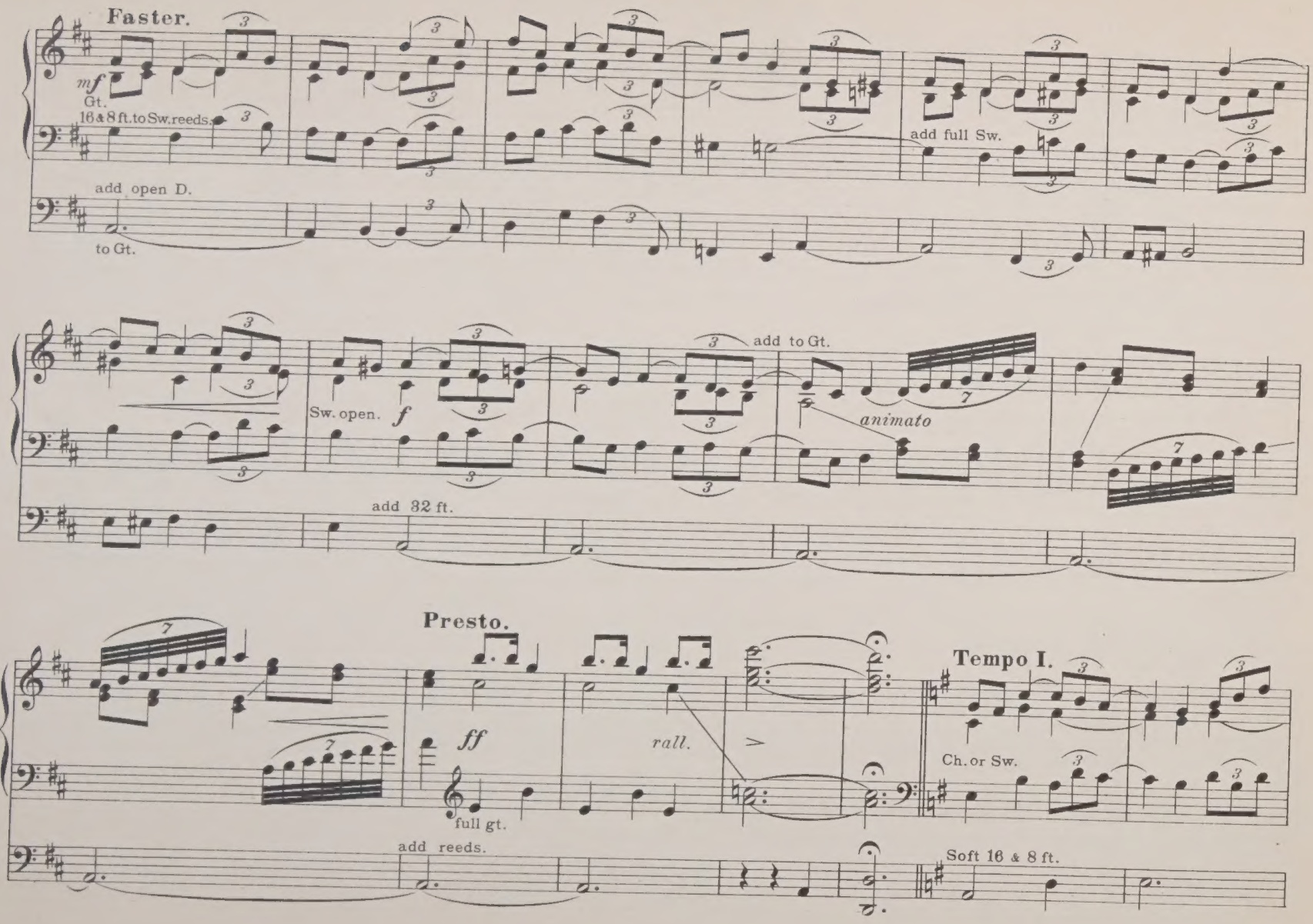

R.H.
L. H.
Gt.
Gt.
Sw.
Sw.
Gt.
rall. e dim.
pp
Sw.
to Sw

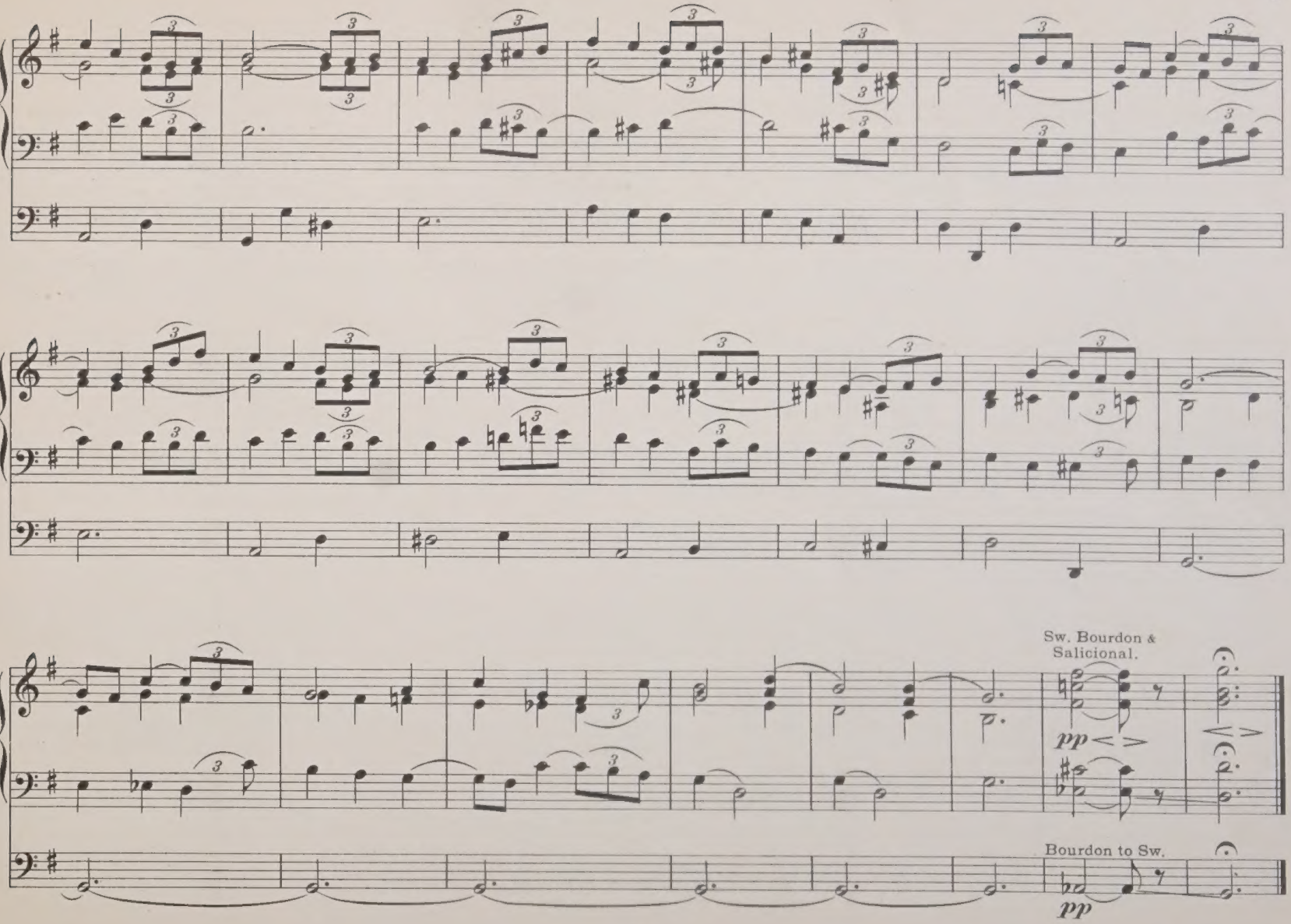
No 2.

A Little Fancy.

John E. Campbell.



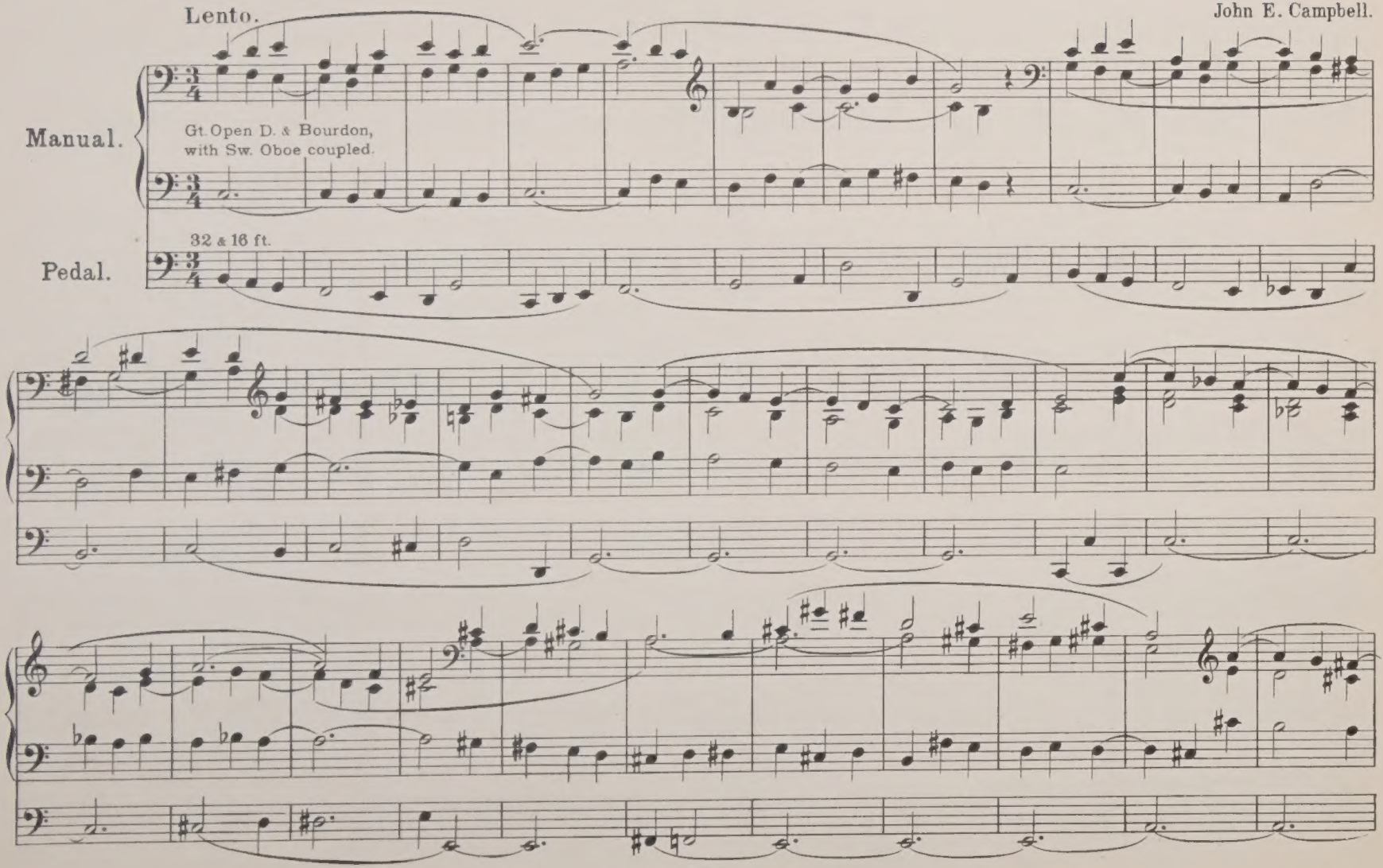

Faster.
mf
Gt.
16 & 8 ft. to Sw. reeds.
add full Sw.
add open D.
to Gt.
Sw. open.
f
add to Gt.
animato
add 32 ft.
Presto.
ff
full gt.
rall.
Tempo I.
Ch. or Sw.
add reeds.
Soft 16 & 8 ft.

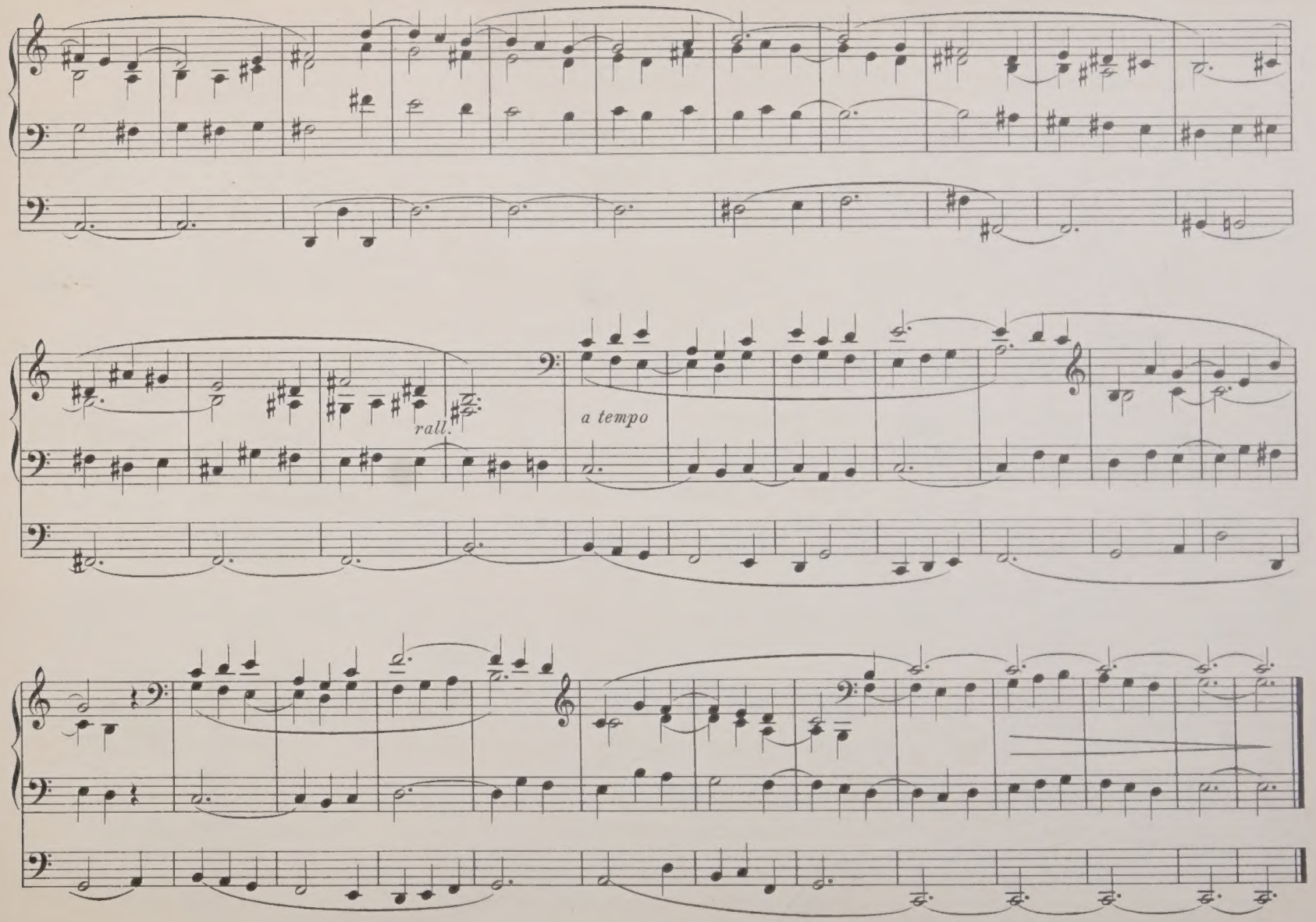

Sw. Bourdon &
Salicional.
pp
Bourdon to Sw.
pp

No 3.

Interlude.

Lento. John E. Campbell.

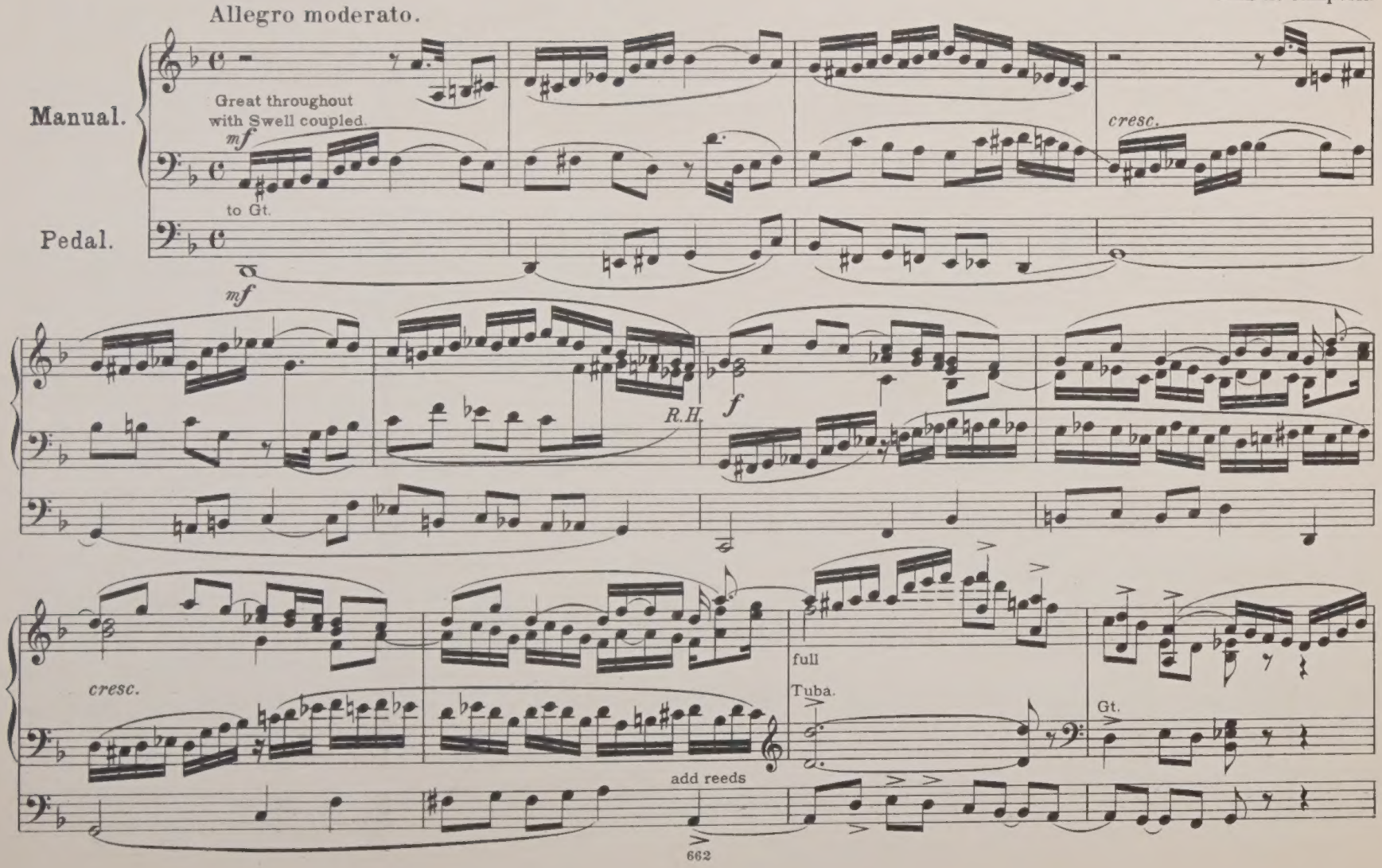


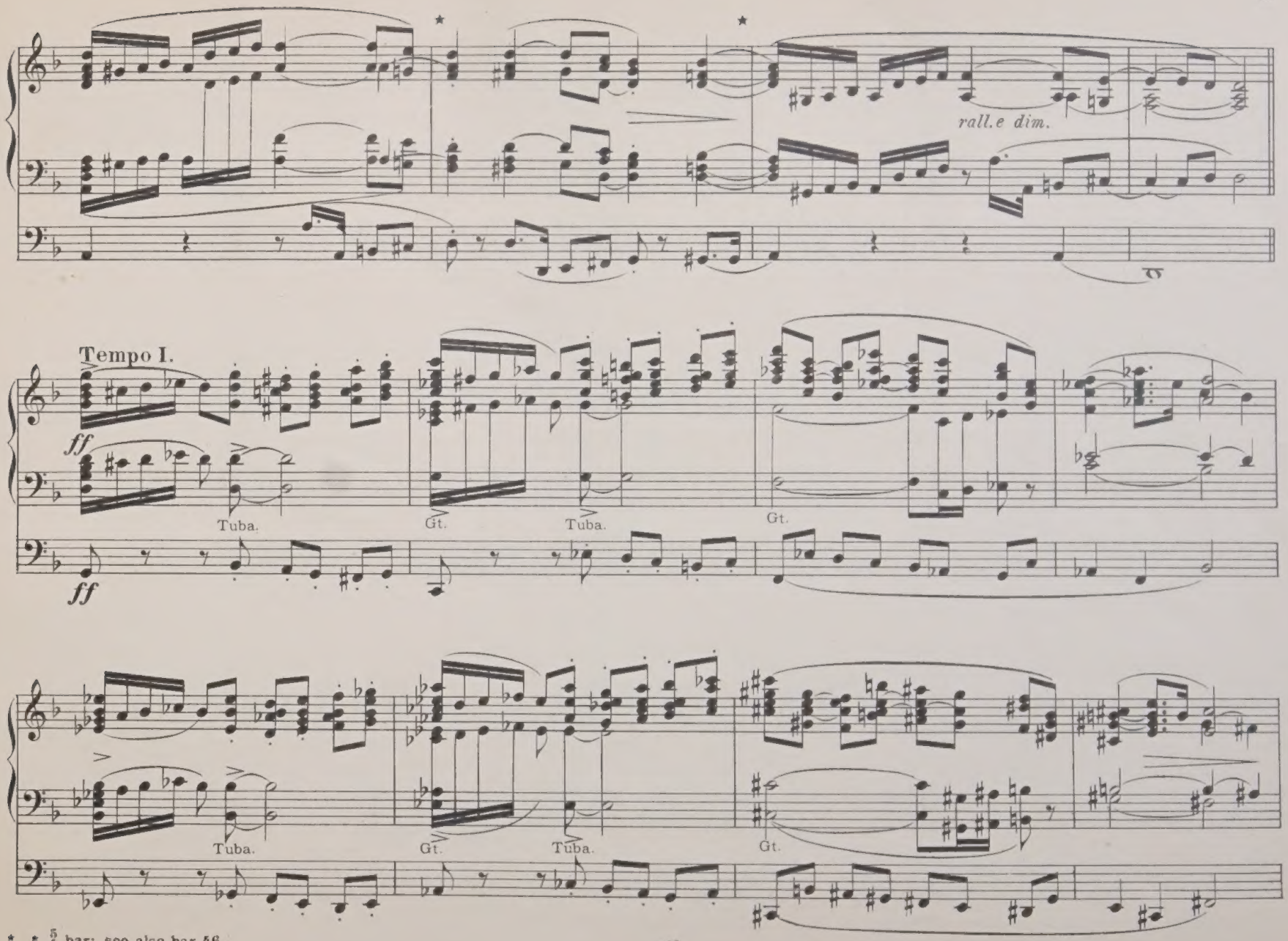

rall.
a tempo

No 4.

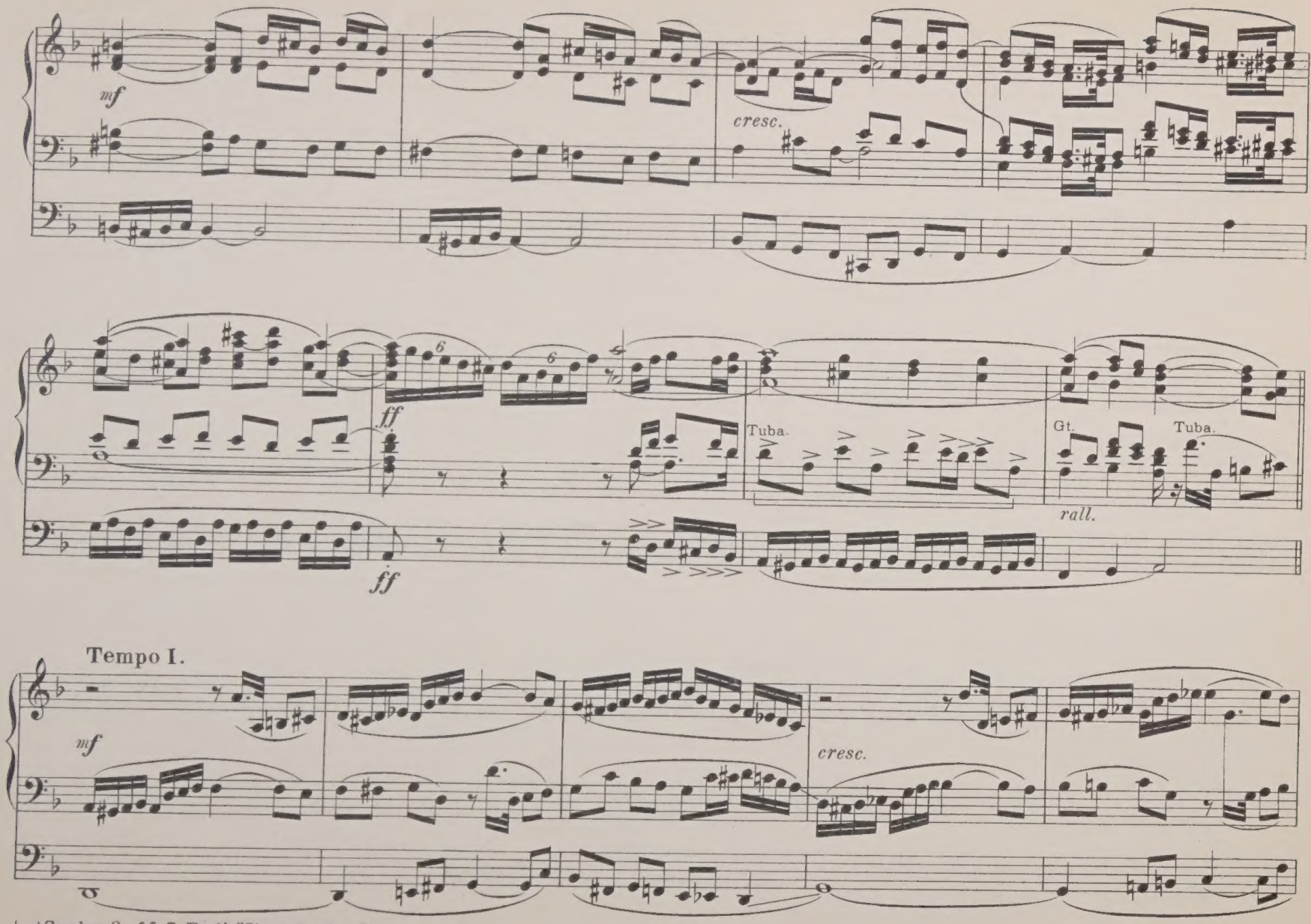
Finale.

John E. Campbell.

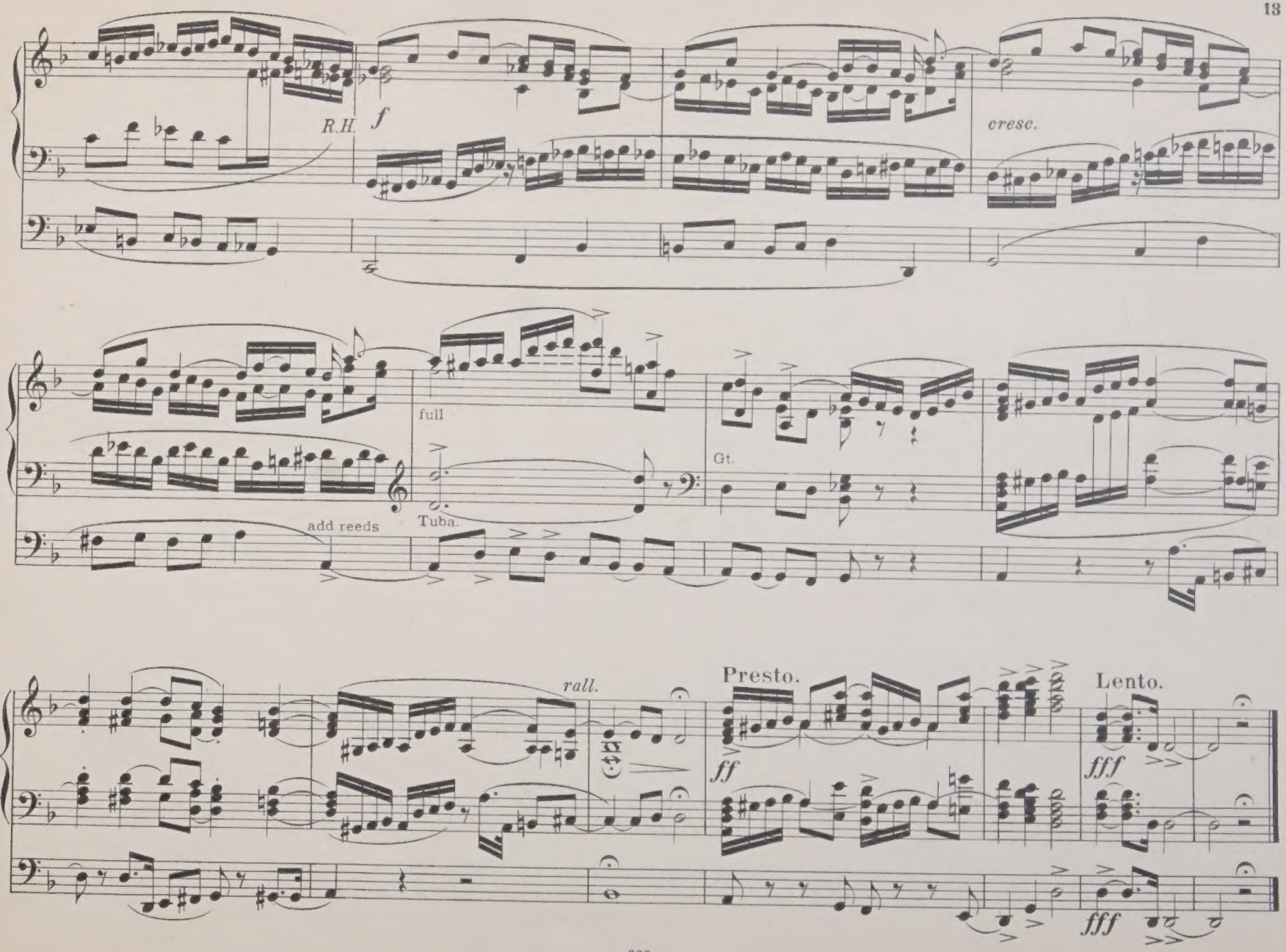




* * $\frac{5}{4}$ bar; see also bar 46.



See bar 3 of J. S. Bach's "Short G minor" Fugue.

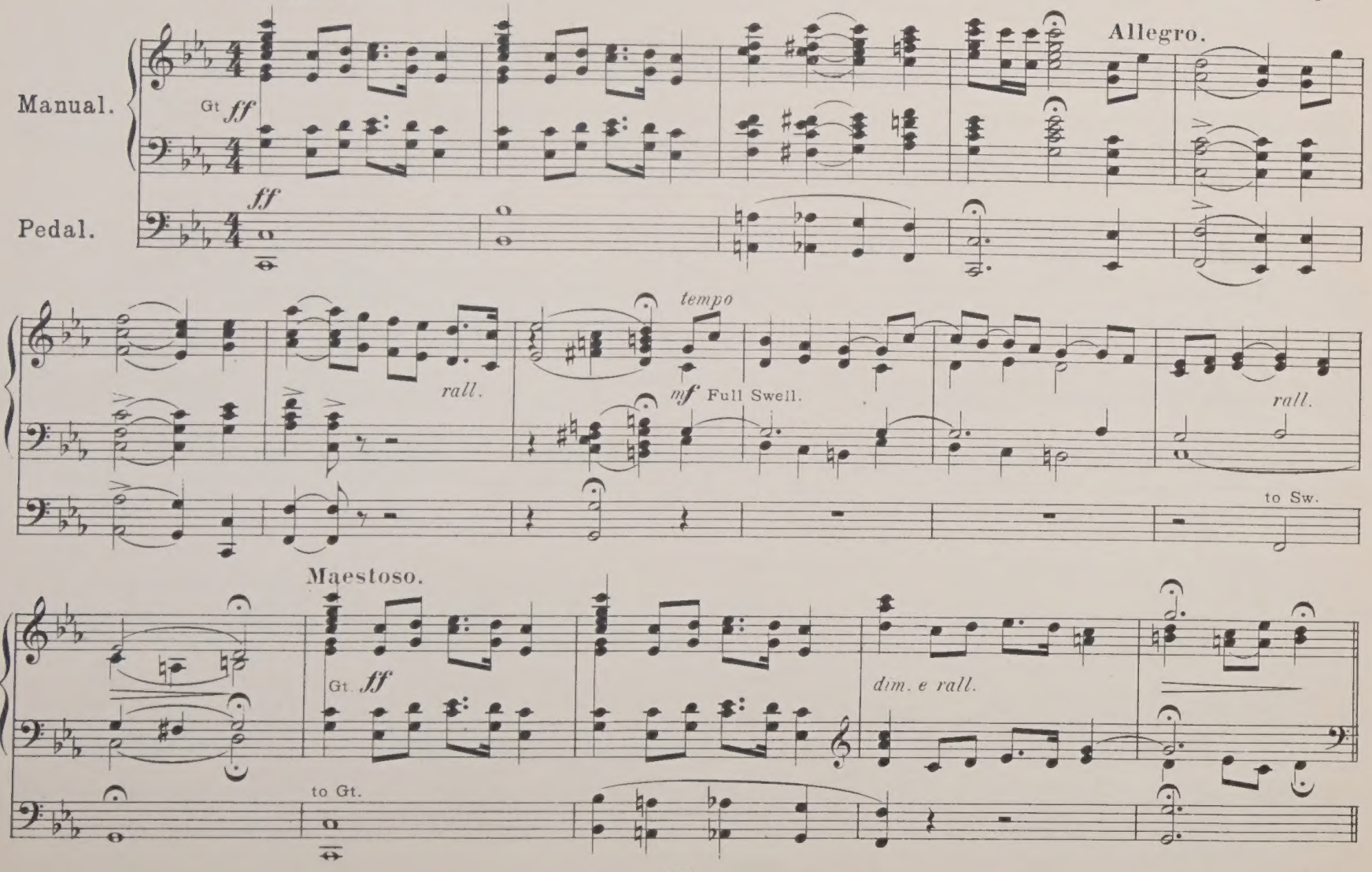

R.H.
f
cresc.
full
Gt.
add reeds
Tuba.
rall.
Presto.
ff
Lento.
fff
fff

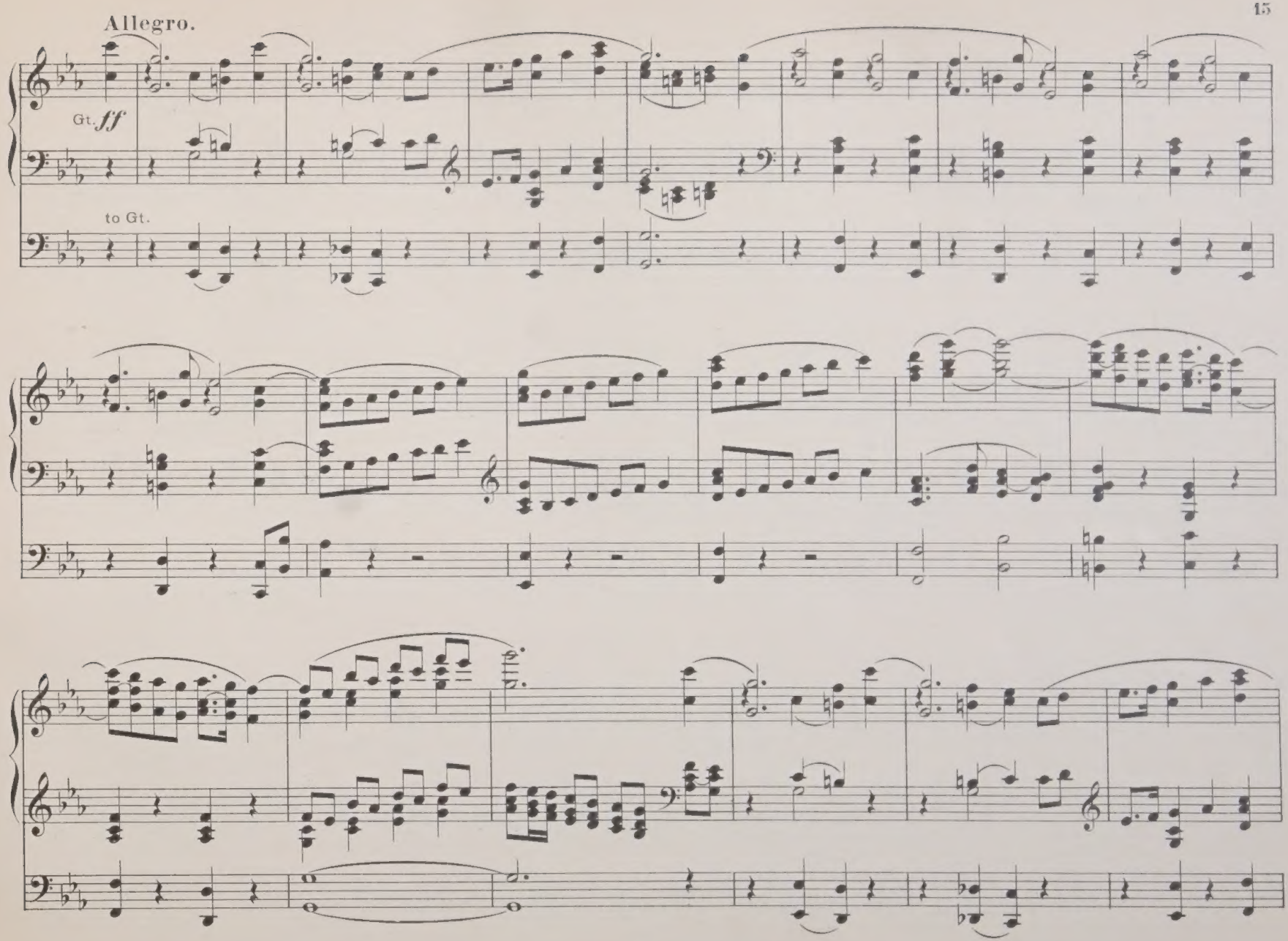
To WILLIAM FAULKES Esq.,
Organist of St. Margaret's Church, Anfield, Liverpool.

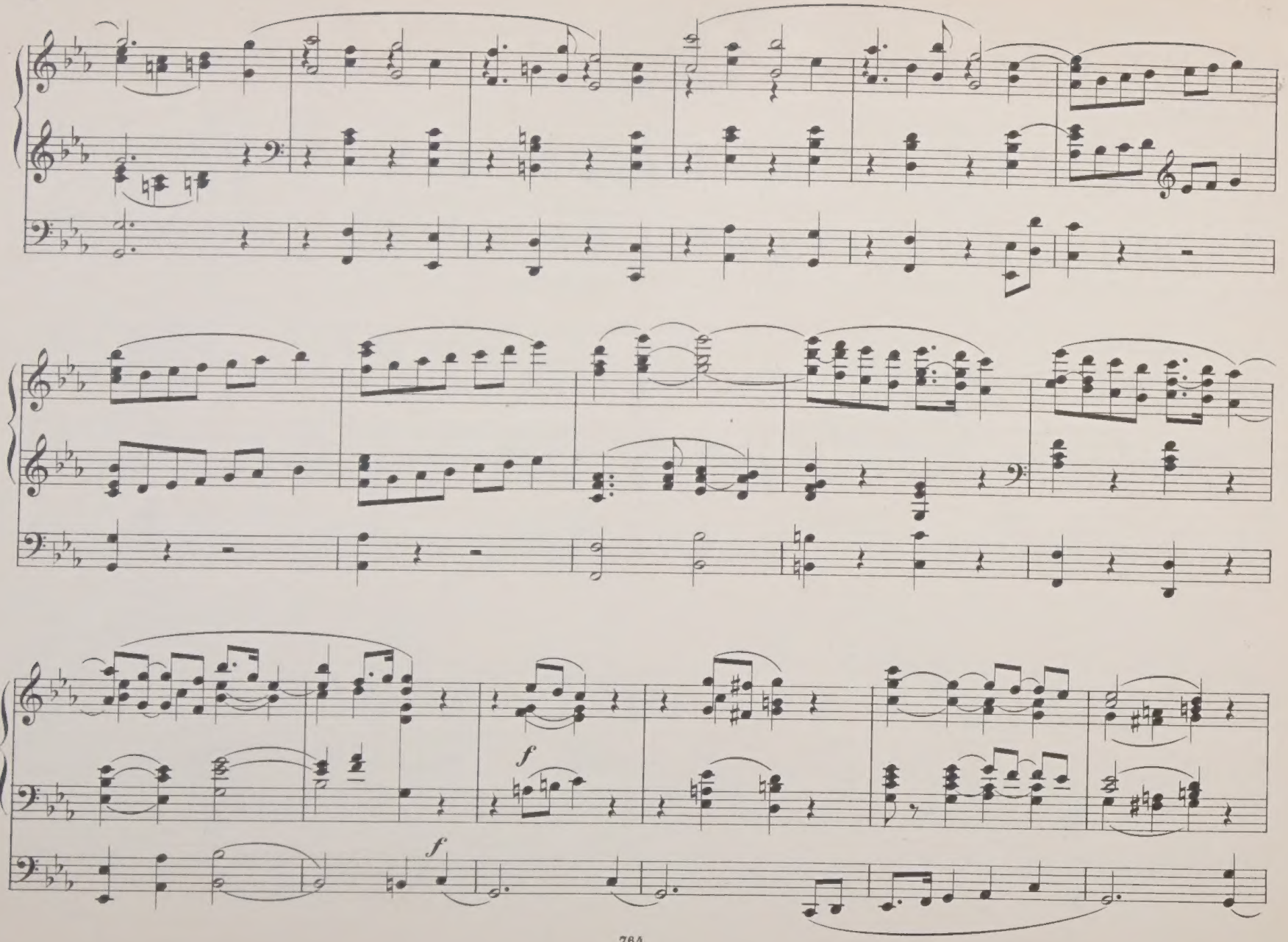
№ 5.

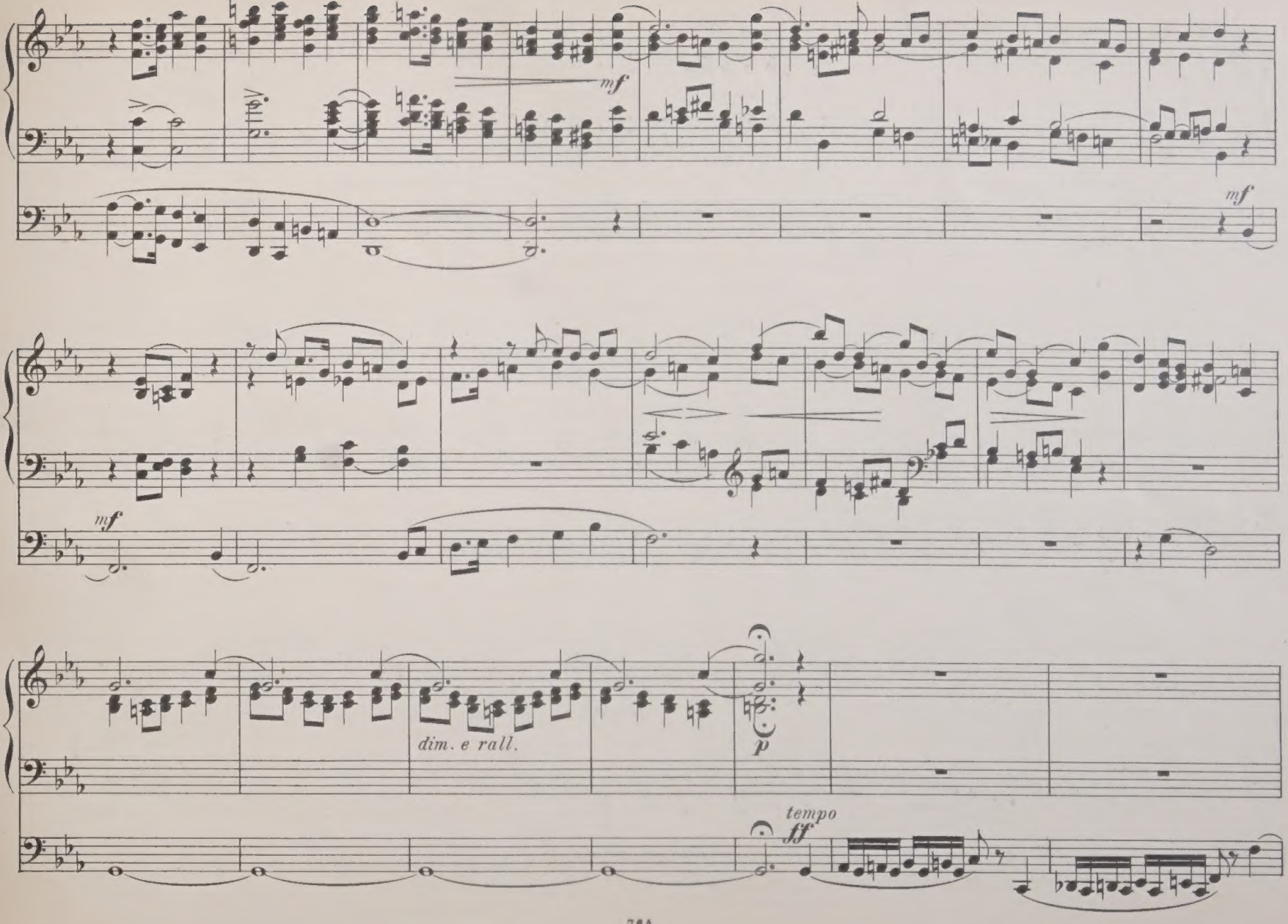
Fantasia.

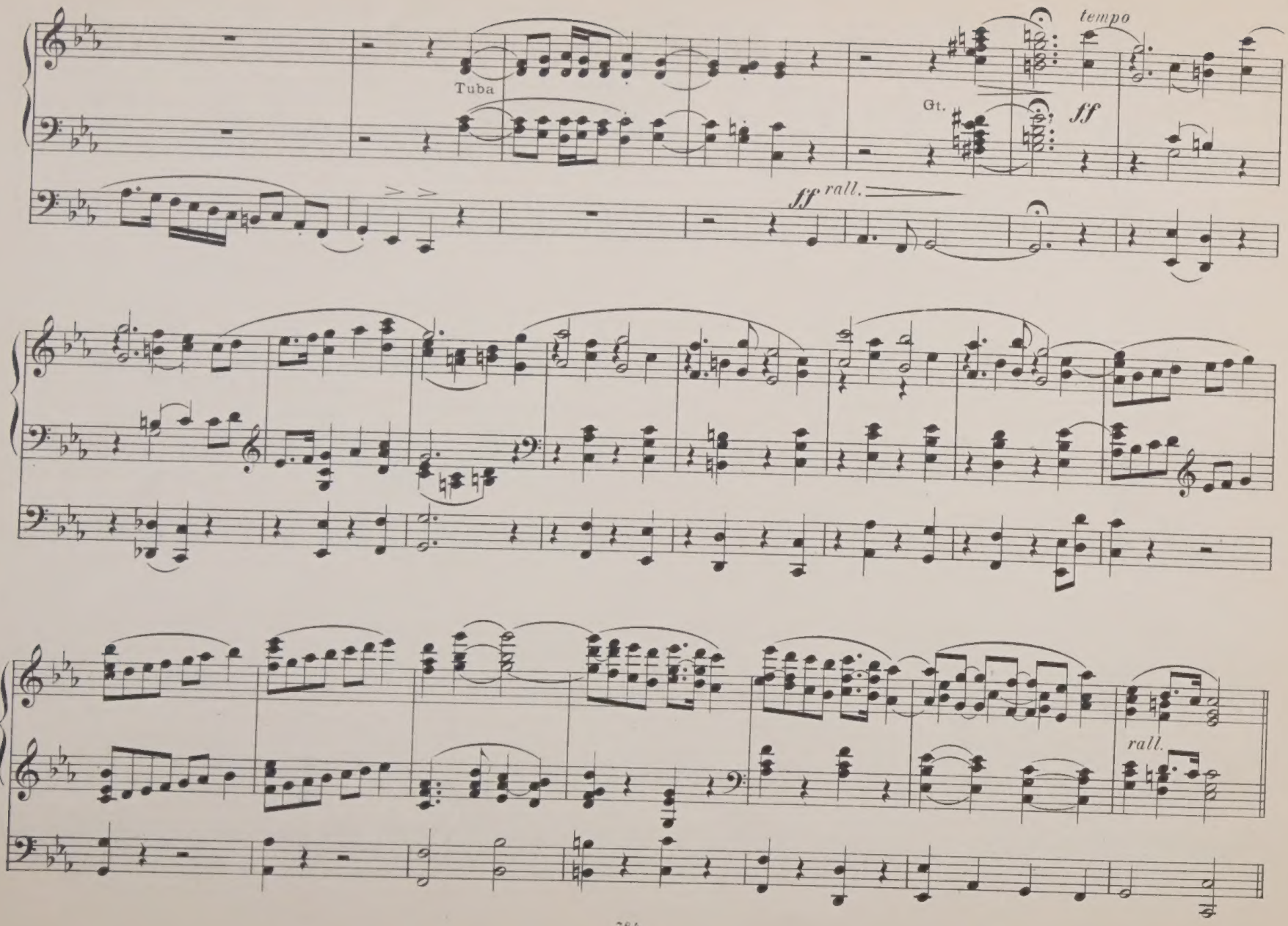
Maestoso. John E. Campbell.

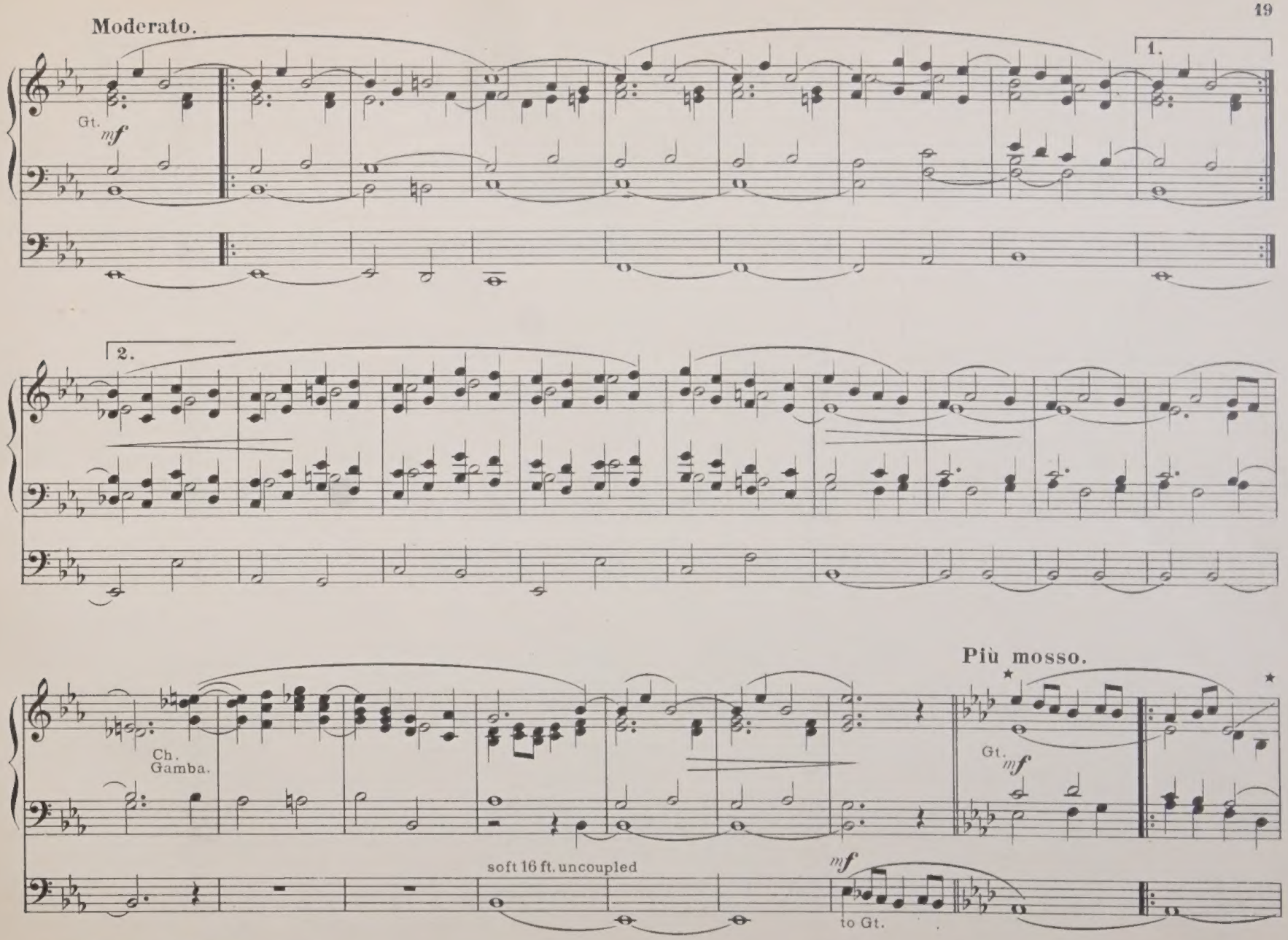



Allegro.
Gt. ff
to Gt.

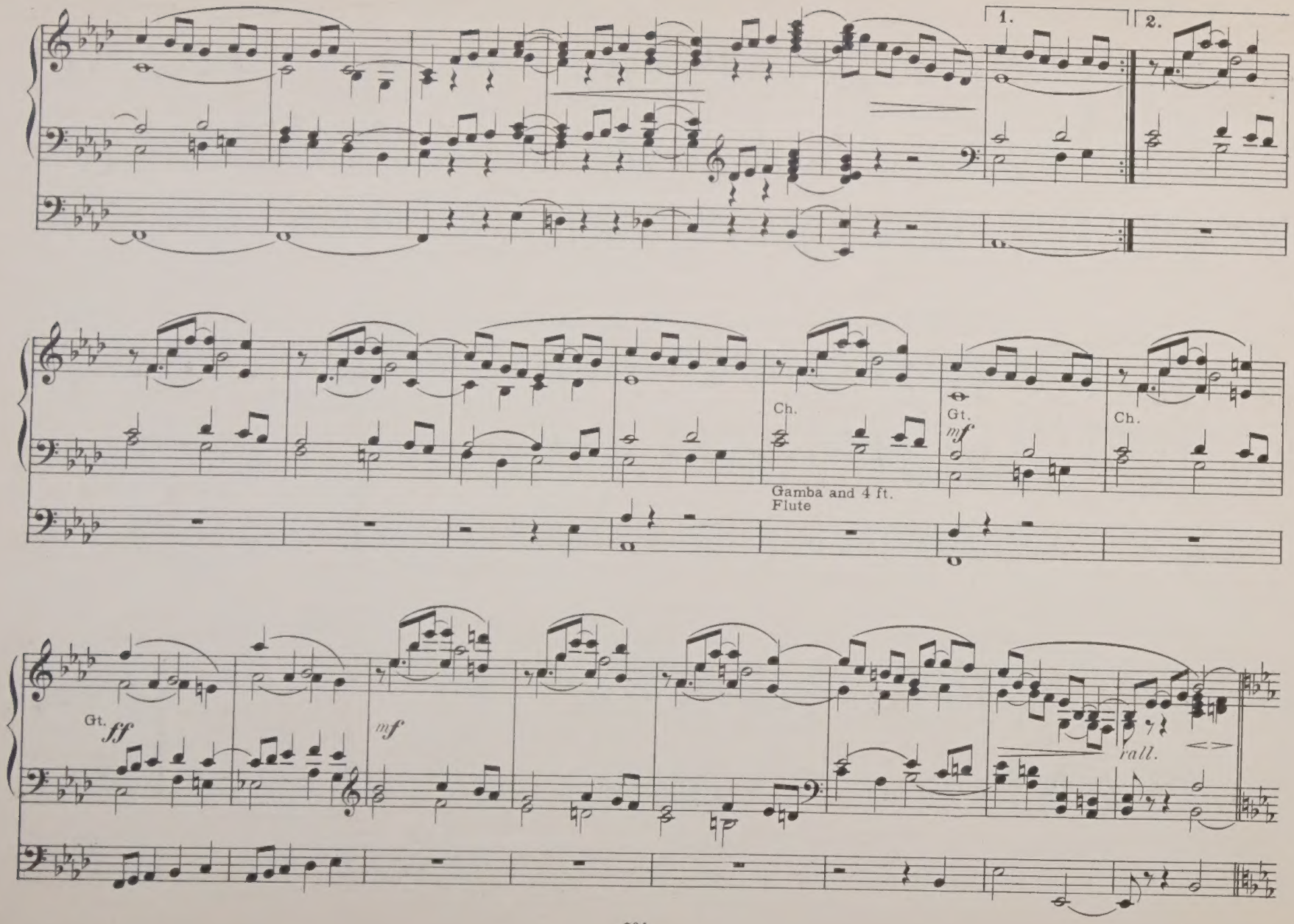

f
f

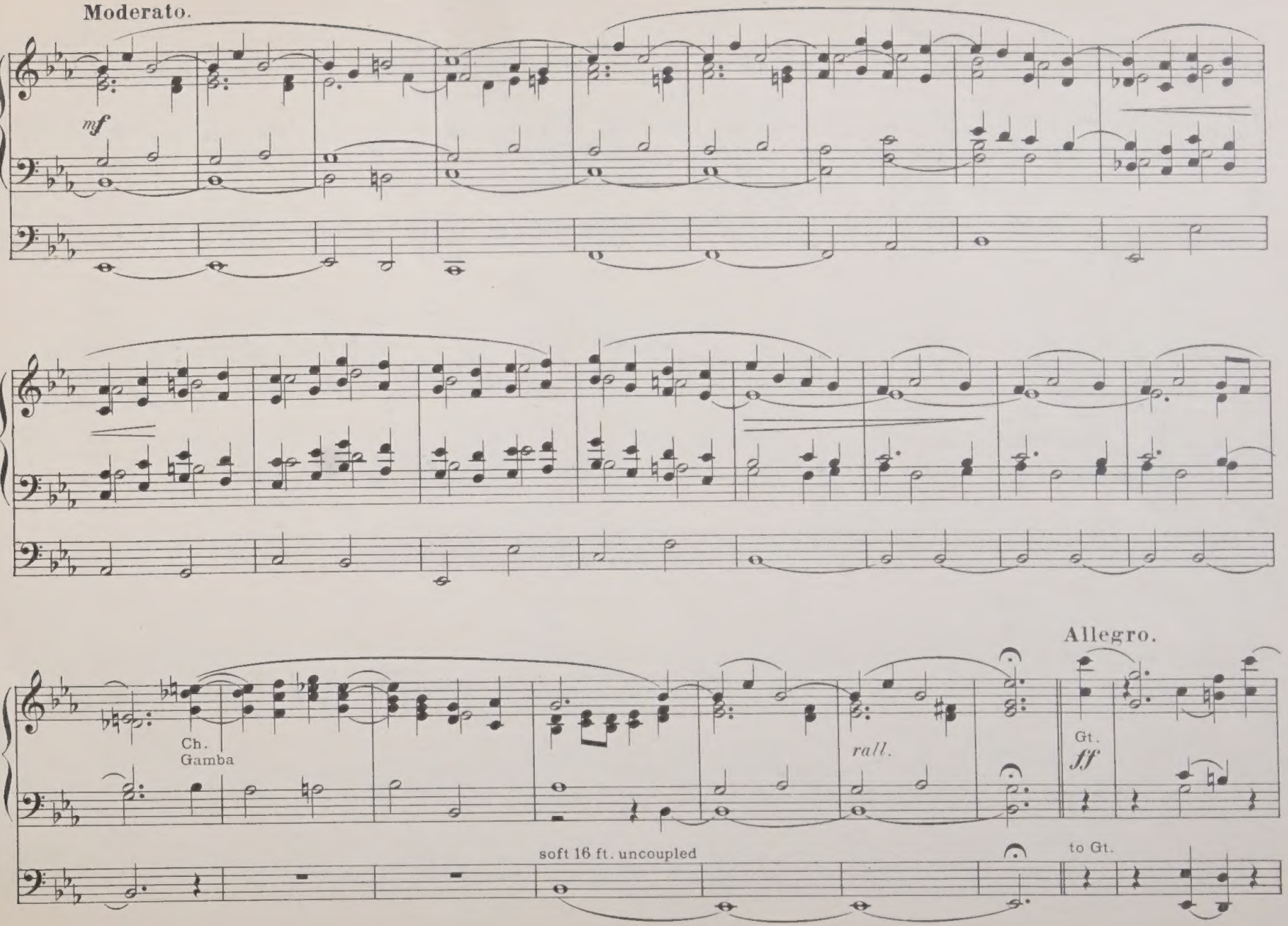

mf
mf
mf
dim. e rall.
p
tempo
ff

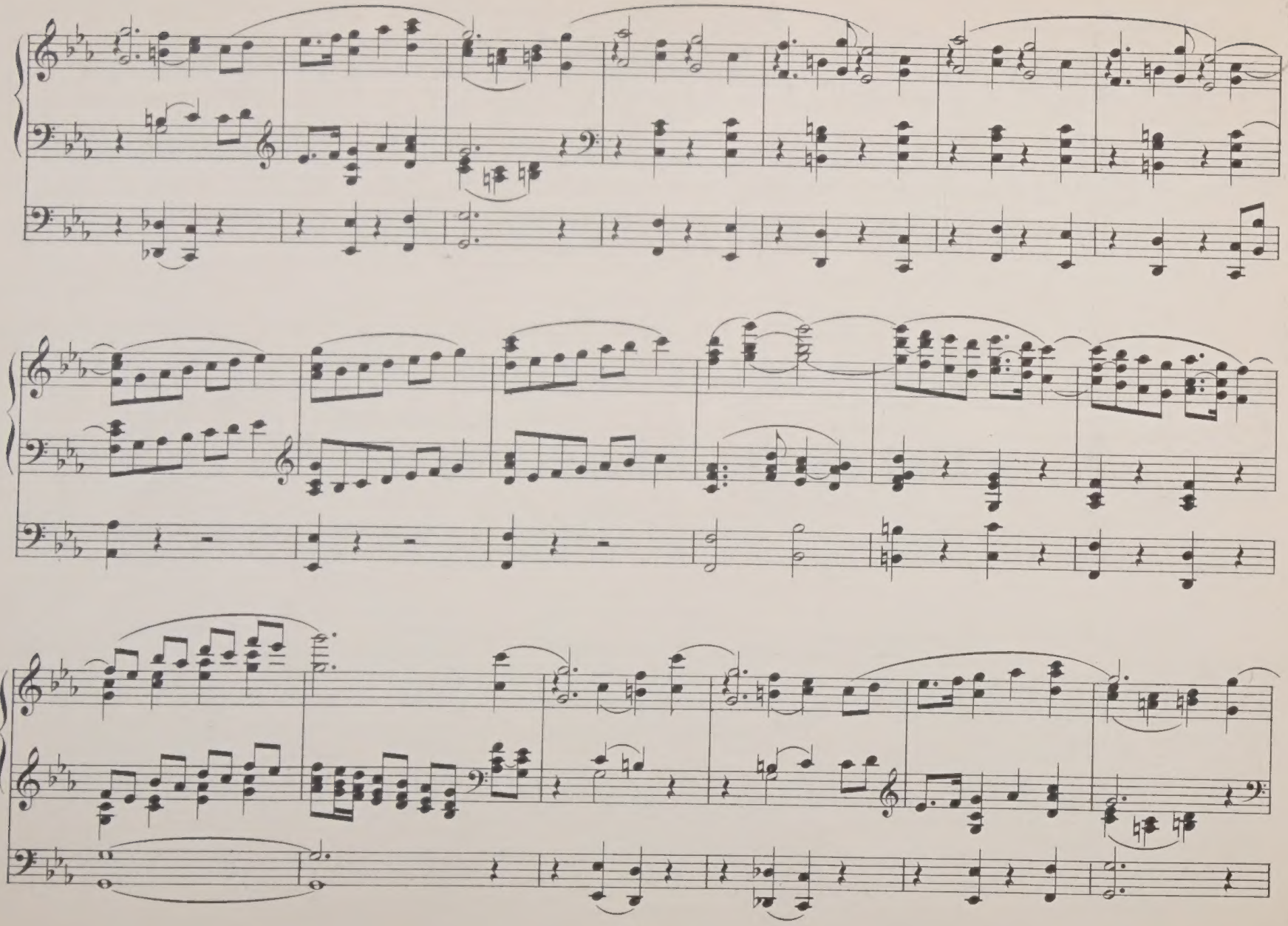

Tuba
Gt.
tempo
ff
ff rall.
rall.

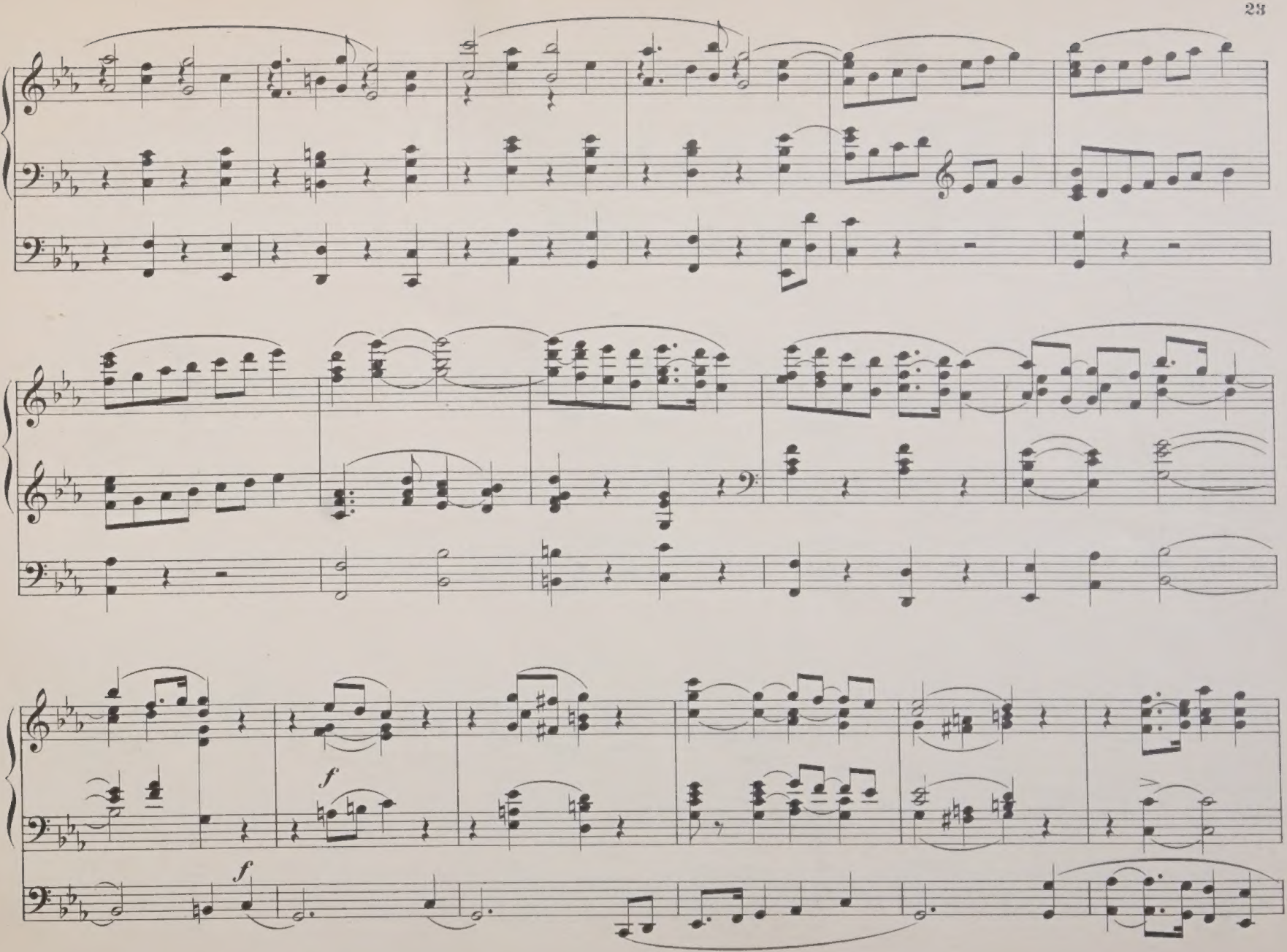


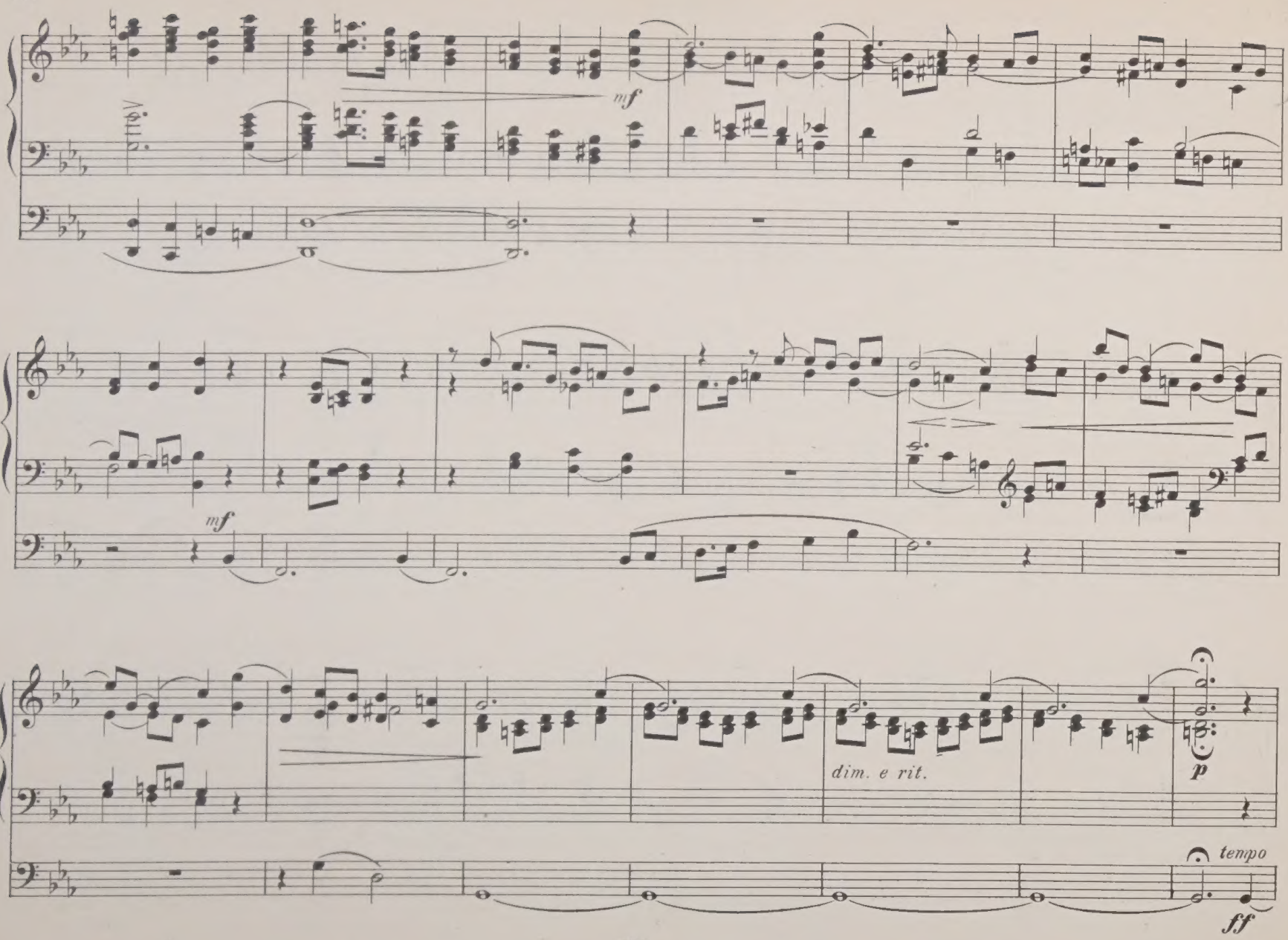
* * See Schubert's "Military-March" in D.

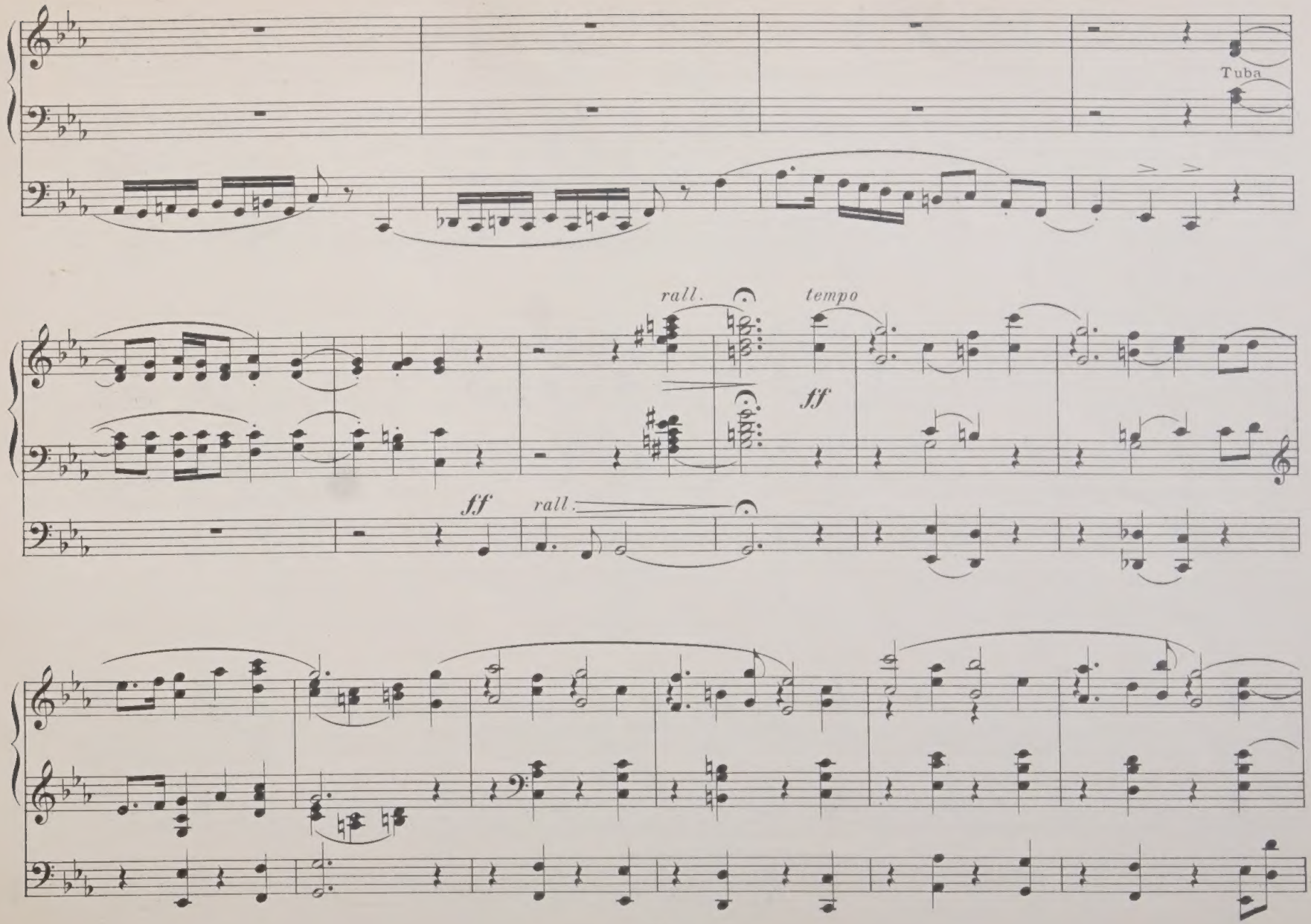

1.
2.
Ch.
Gt.
mf
Ch.
Gamba and 4 ft.
Flute
Gt.
ff
mf
rall.

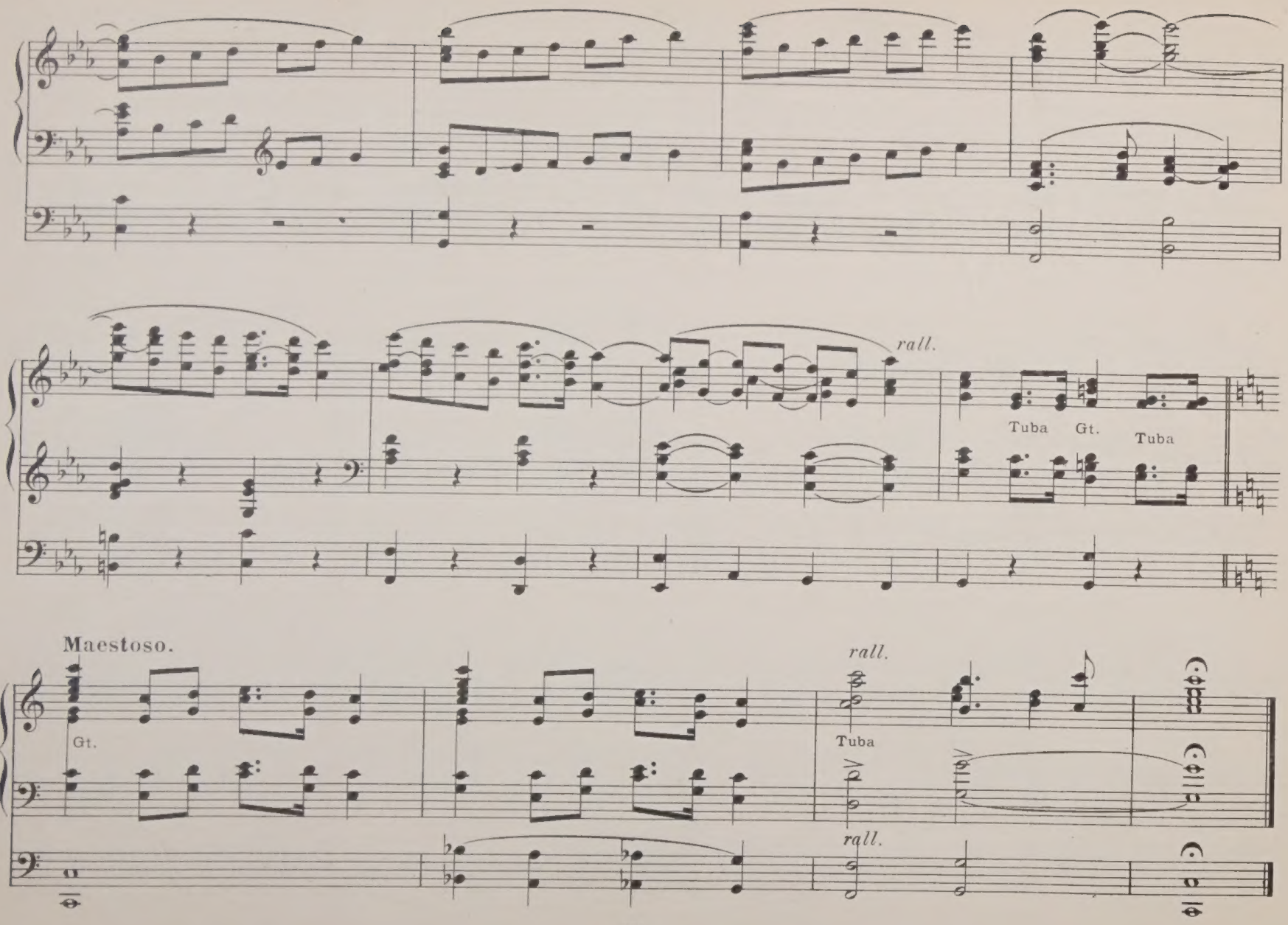

Moderato.
mf
Ch.
Gamba
rall.
Allegro.
Gt.
ff
soft 16 ft. uncoupled
to Gt.




f
f


mf
mf
dim. e rit.
p
tempo
ff

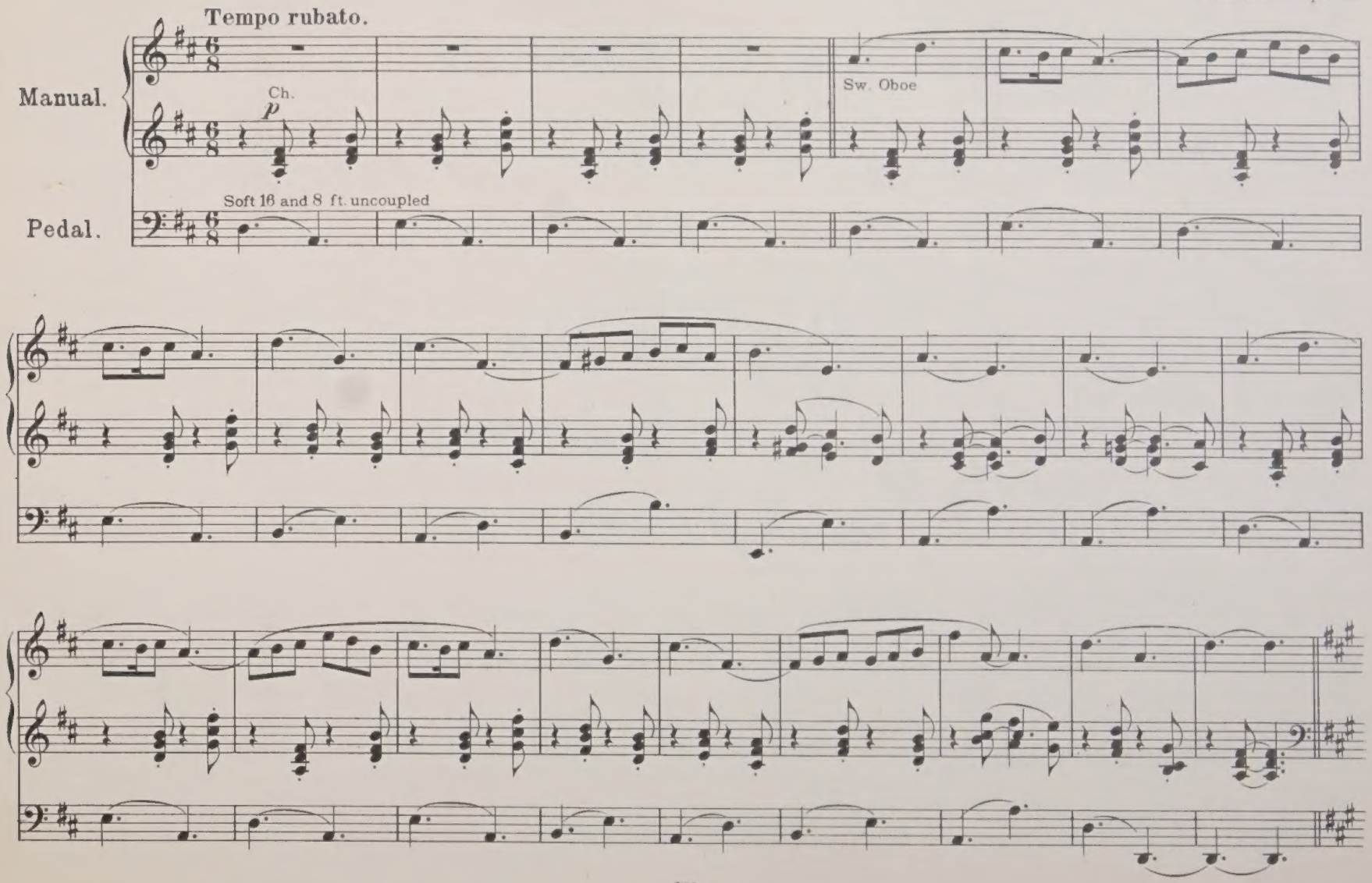

Tuba
rall.
tempo
ff
ff
rall.

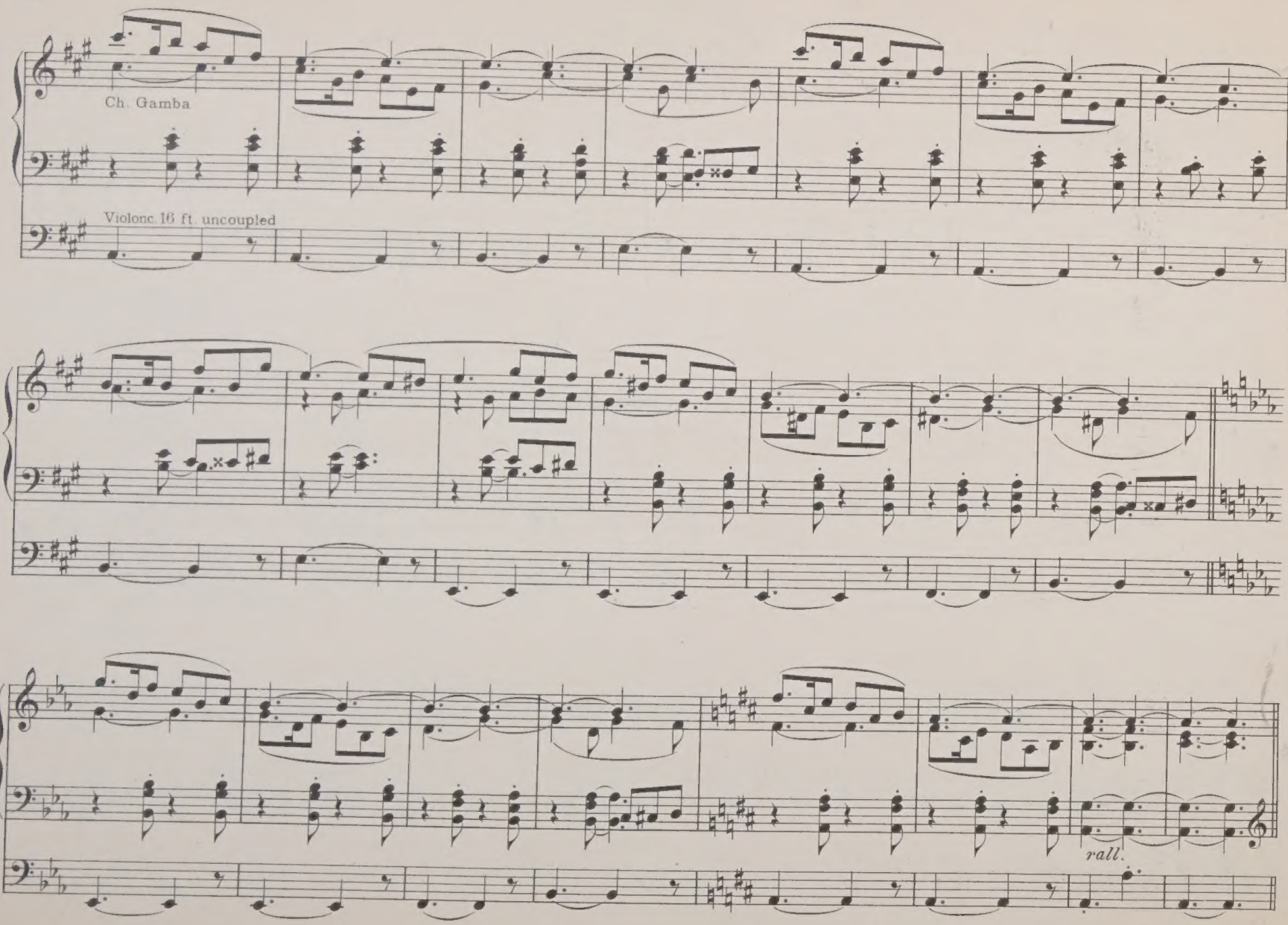

rall.
Tuba
Gt.
Tuba
Maestoso.
Gt.
rall.
Tuba
rall.

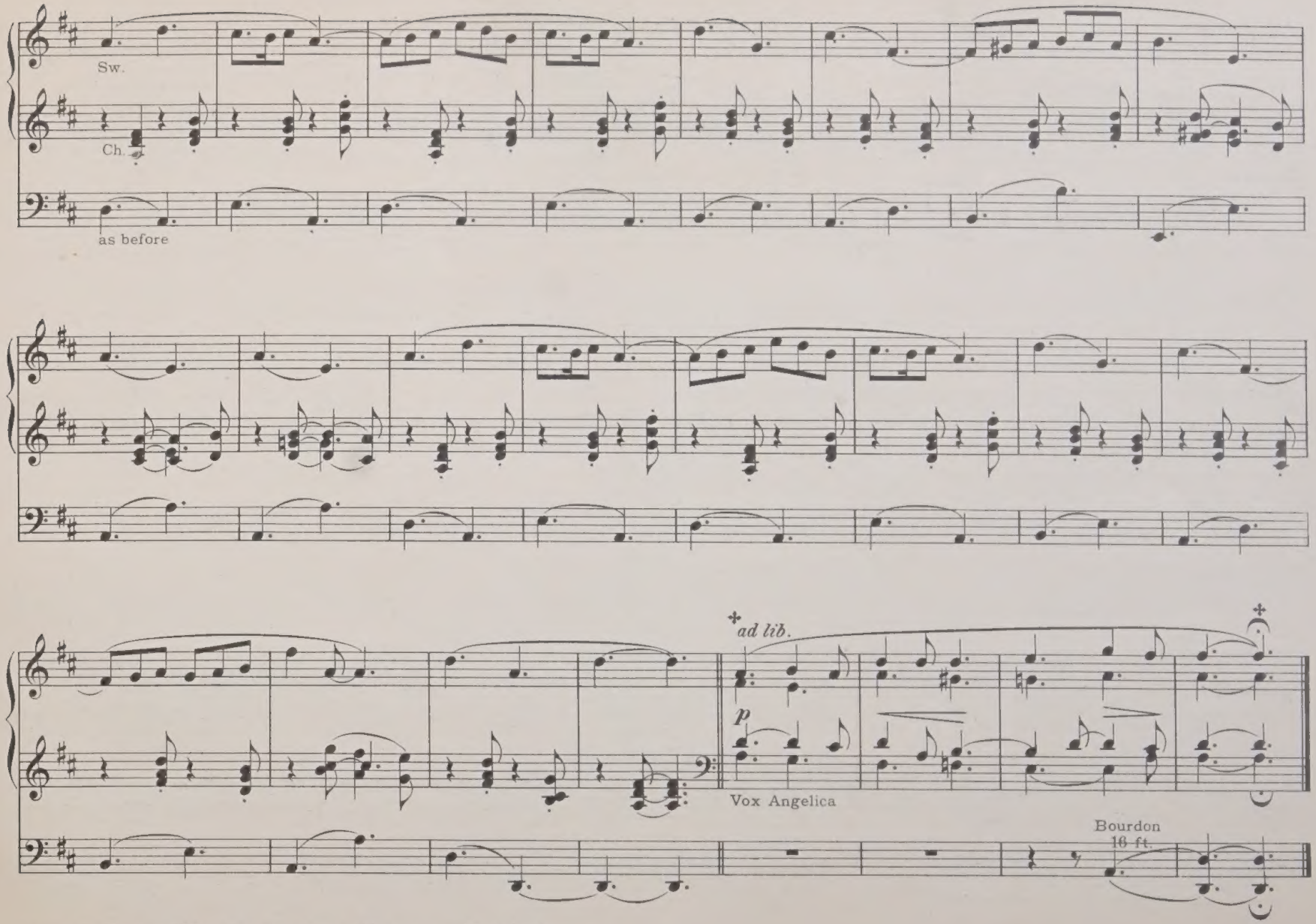
№ 6.

Berceuse.

John E. Campbell.




Ch. Gamba
Violonc. 16 ft. uncoupled
rall.



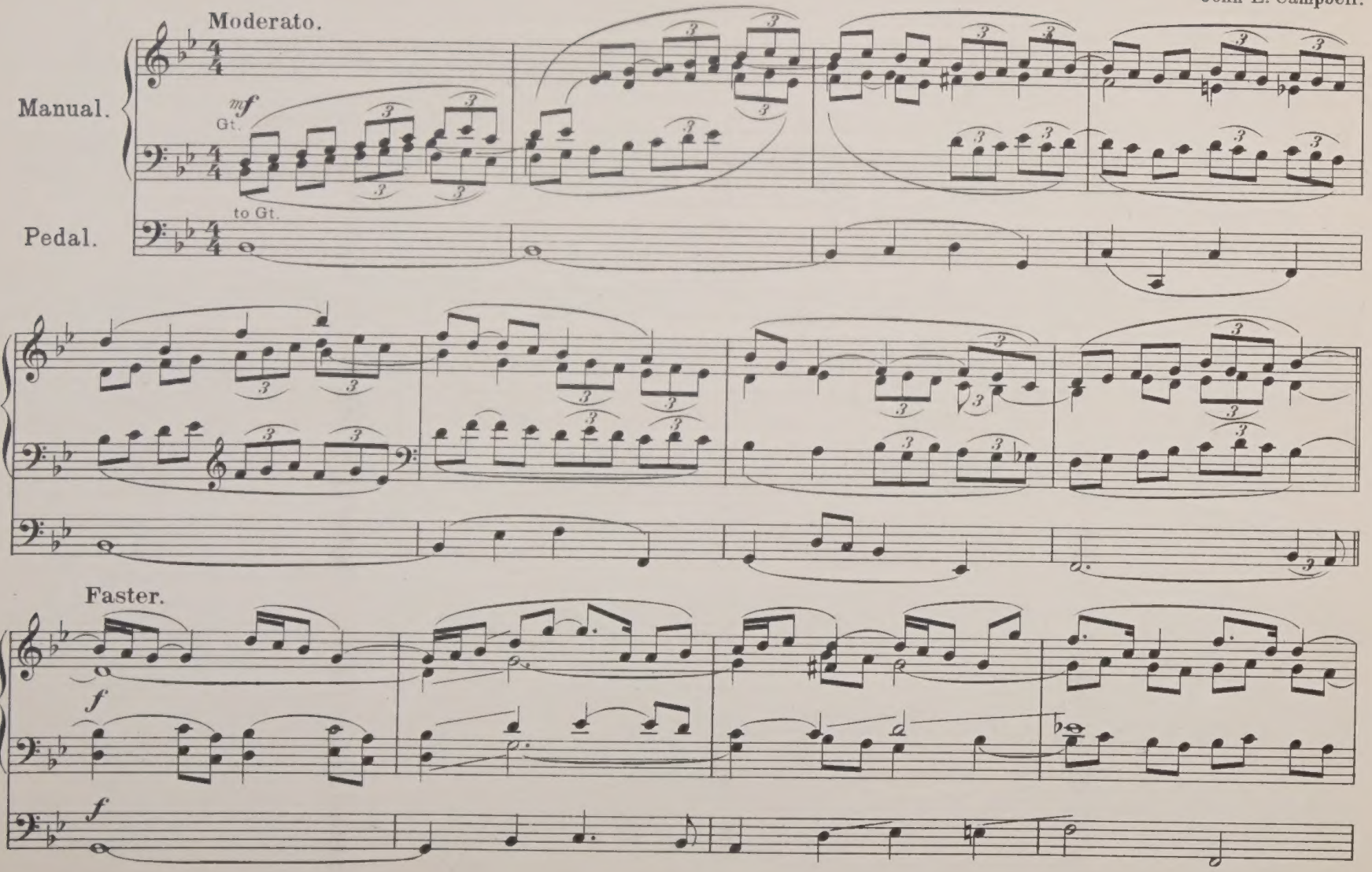
* * See the first few bars of the Symphony to "Lobgesang"- Mendelssohn.

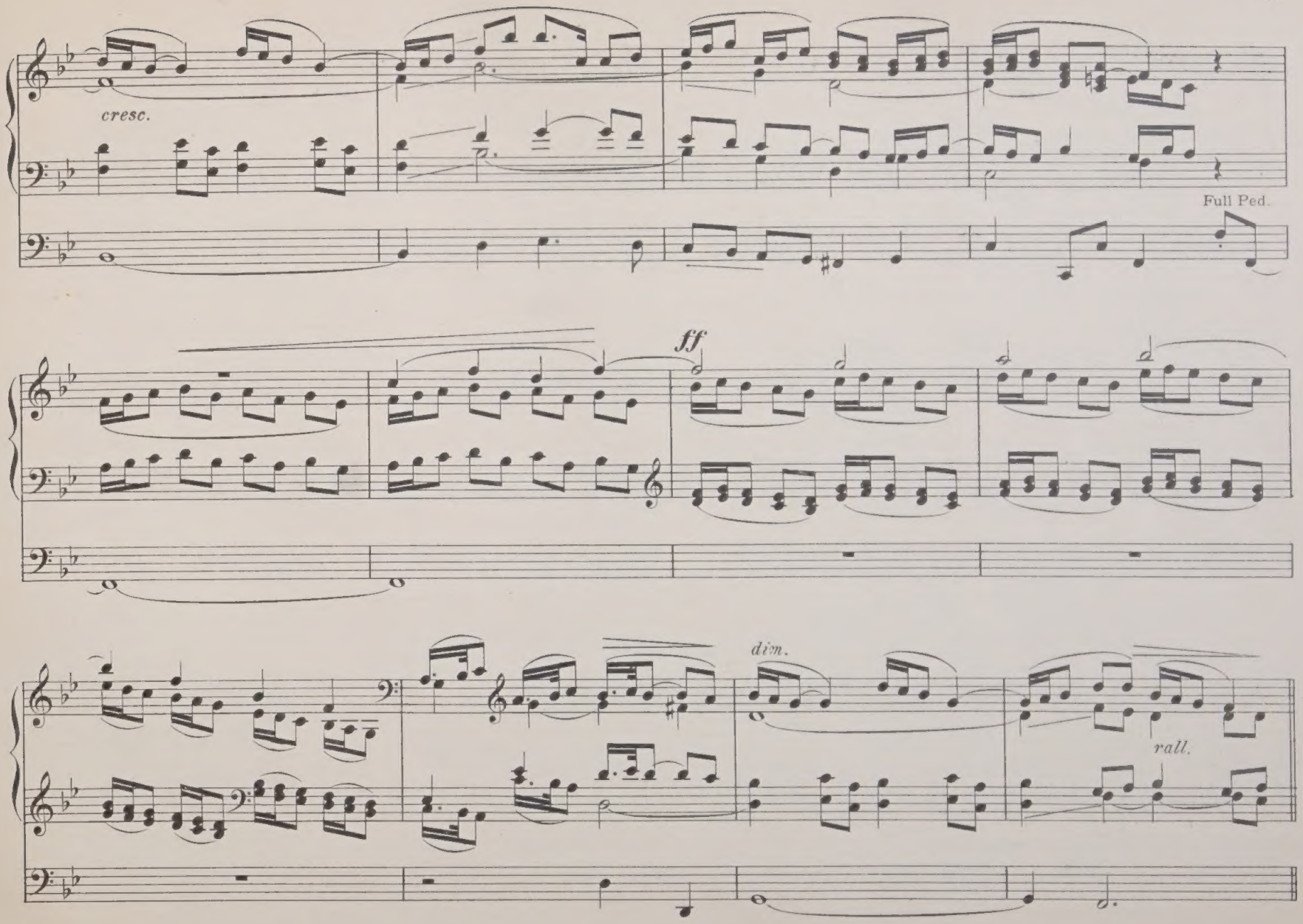
To C. M. Wood, Esq.

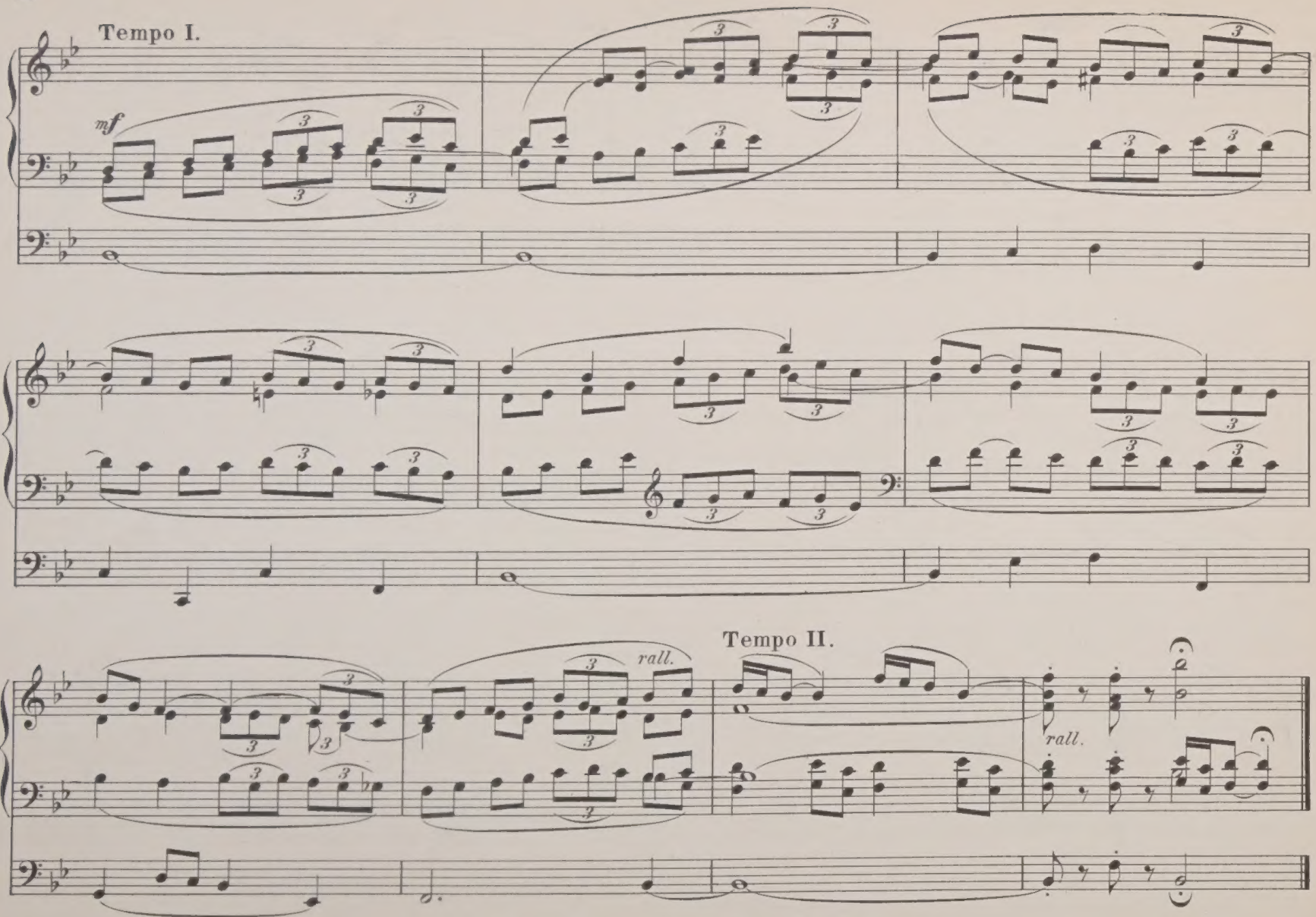
№ 7.

Impromptu.

John E. Campbell.




cresc.
Full Ped.
ff
dim.
rall.



Note. If this Piece is used as a Prelude the last two bars should be played softly, otherwise a gradual *crescendo* is suggested.

To my friend W. C. LORD, Esq.

The Bell Voluntary

FOR THE

ORGAN

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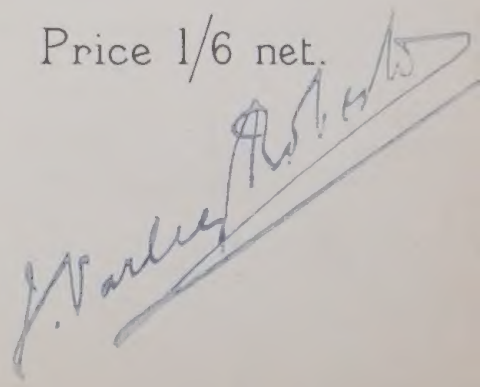
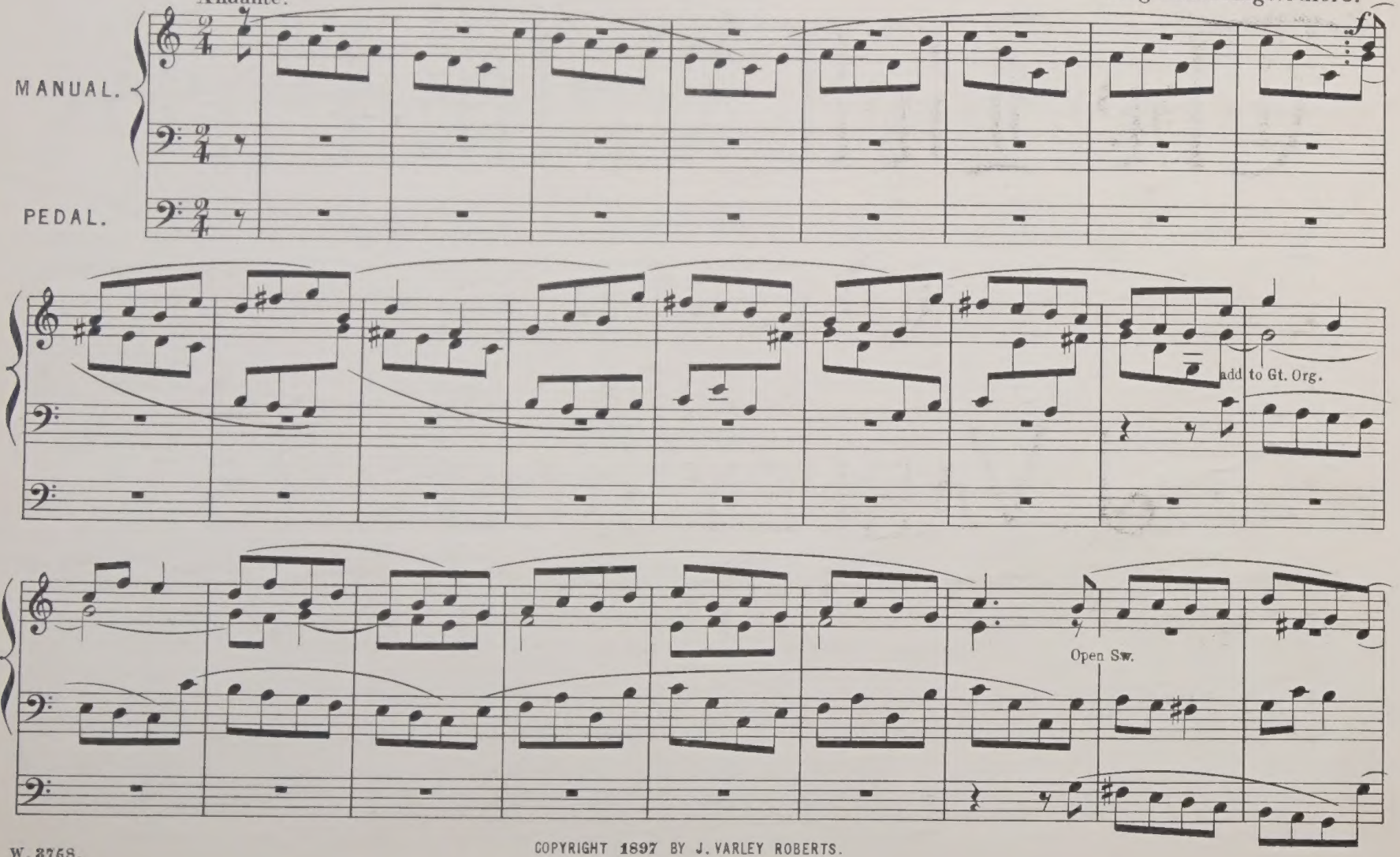


THE BELL VOLUNTARY.

Repeat the first eight bars two or three times.
Begin on the Swell Org.(closed) with Stop Diap. & soft mixture,
gradually increasing to *f*, with Sw. & Gt. Organs coupled.

J.VARLEY ROBERTS.
Magdalen College.Oxford.

Andante.



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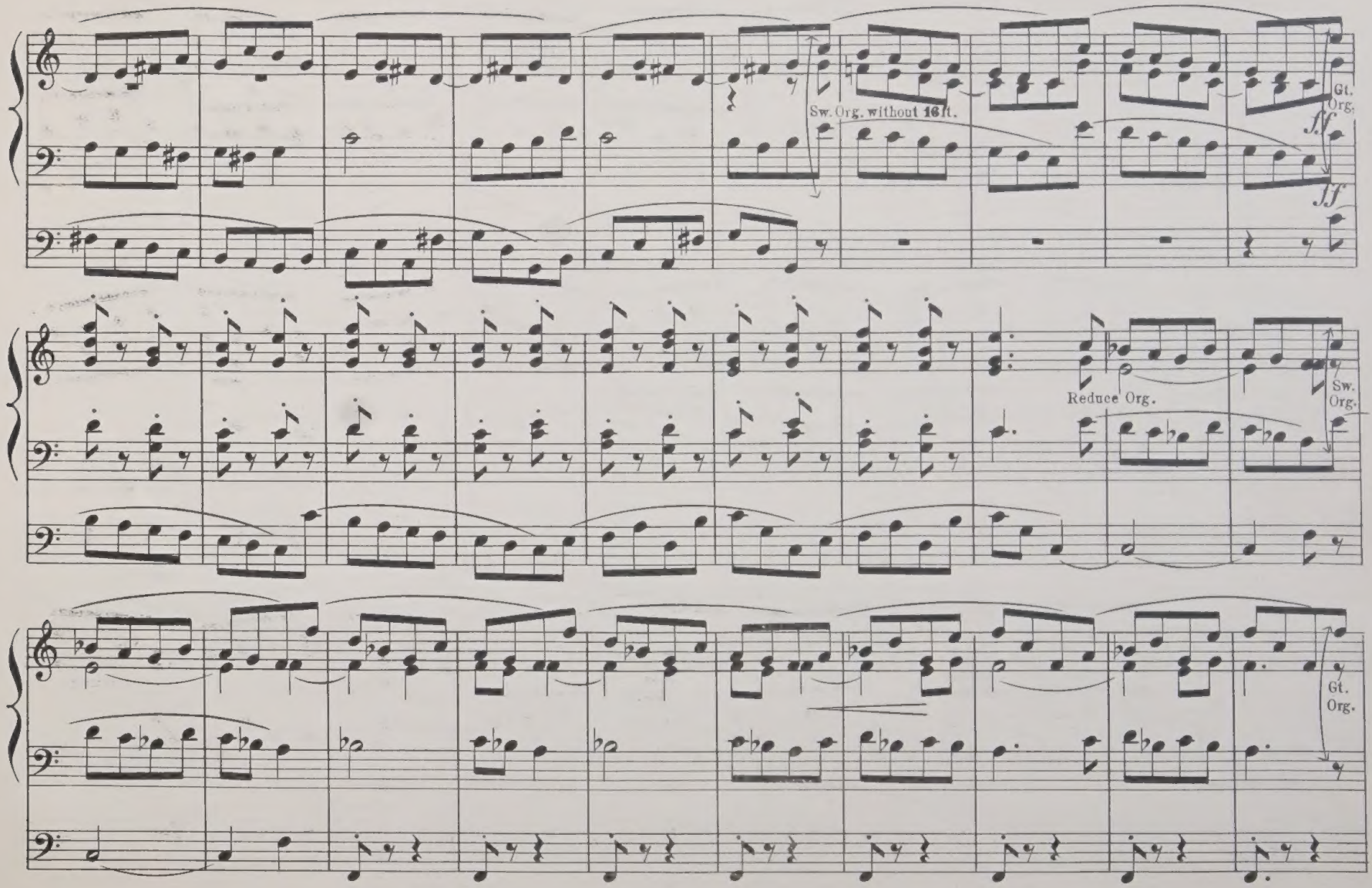
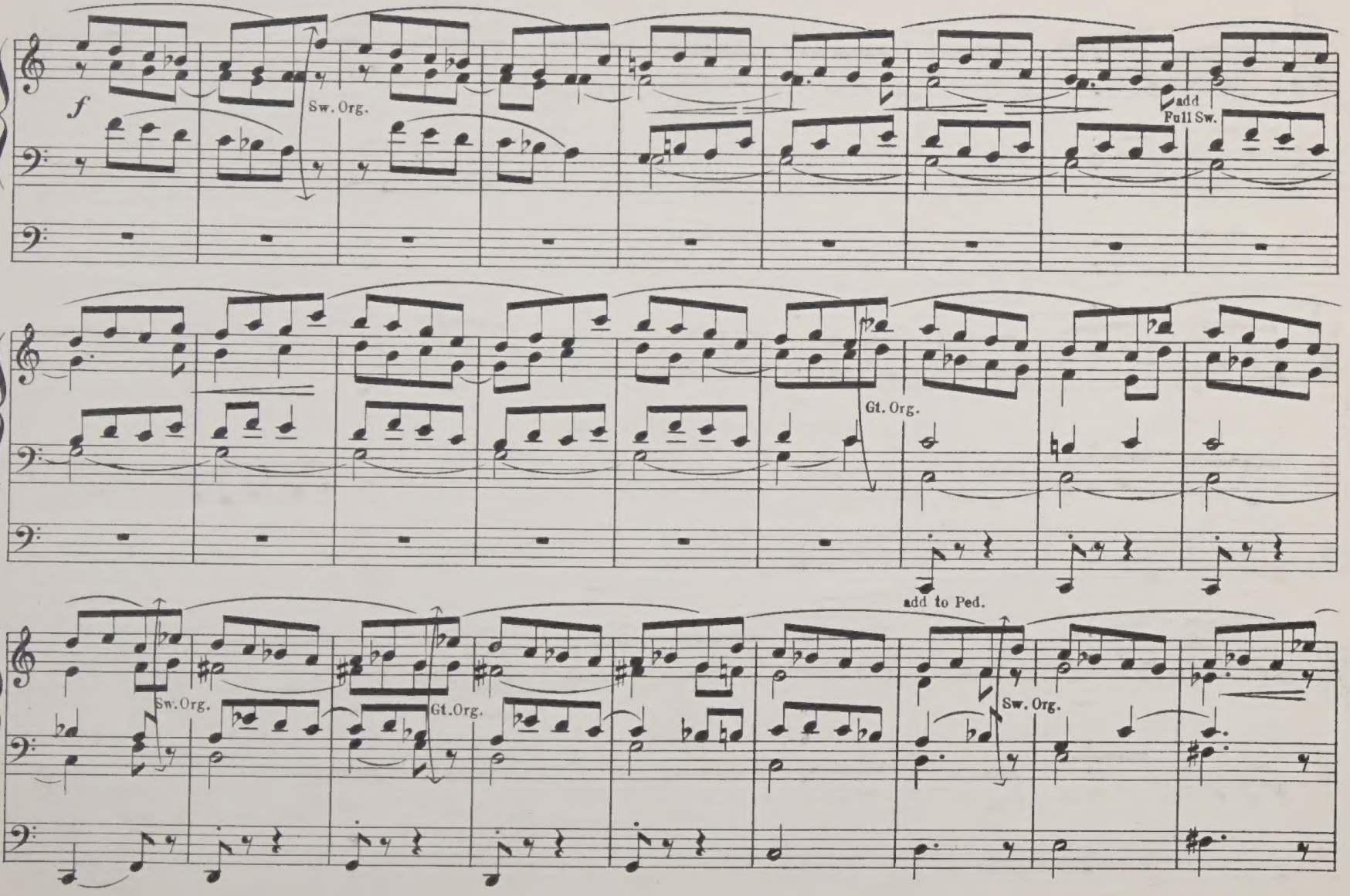
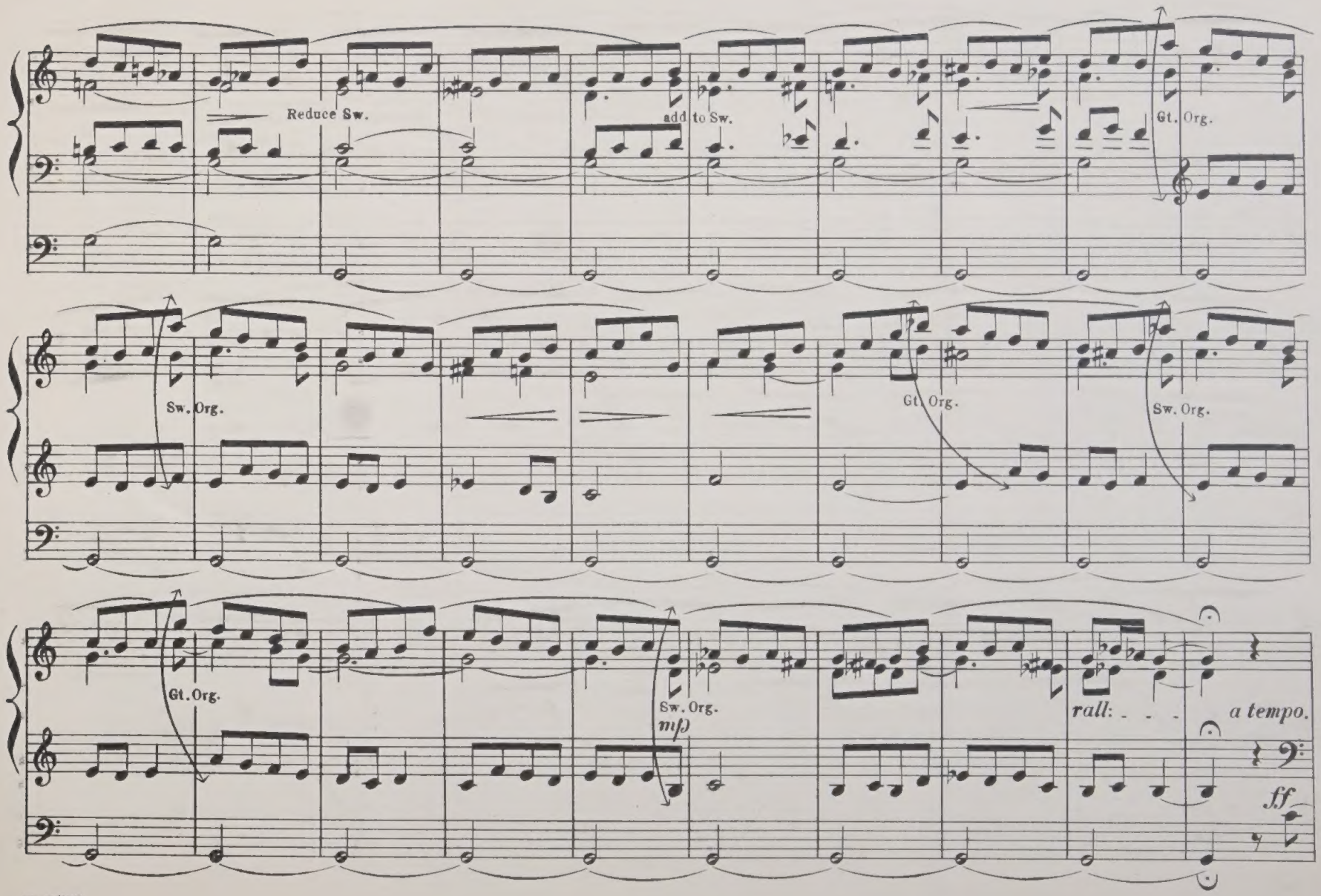
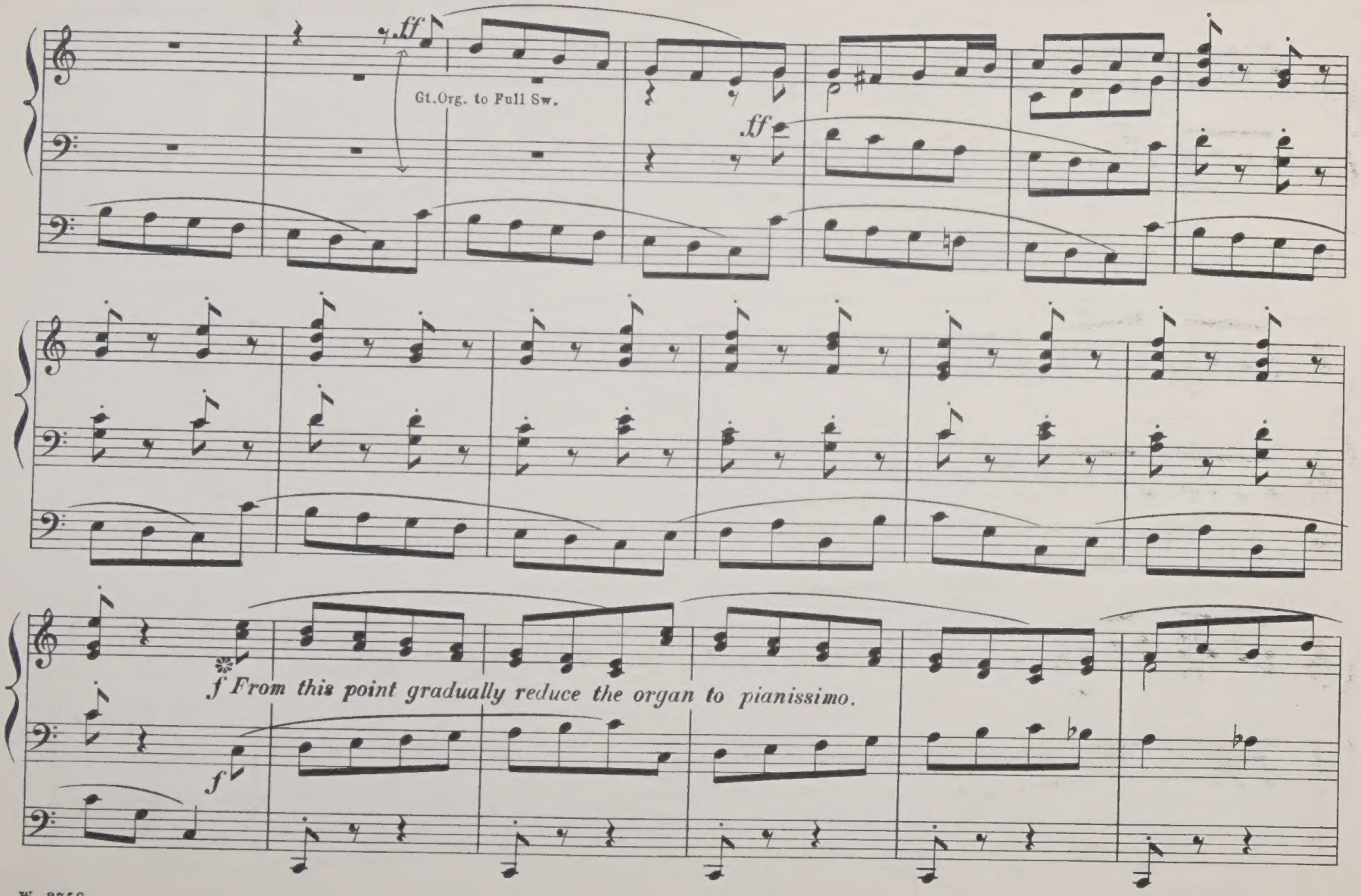
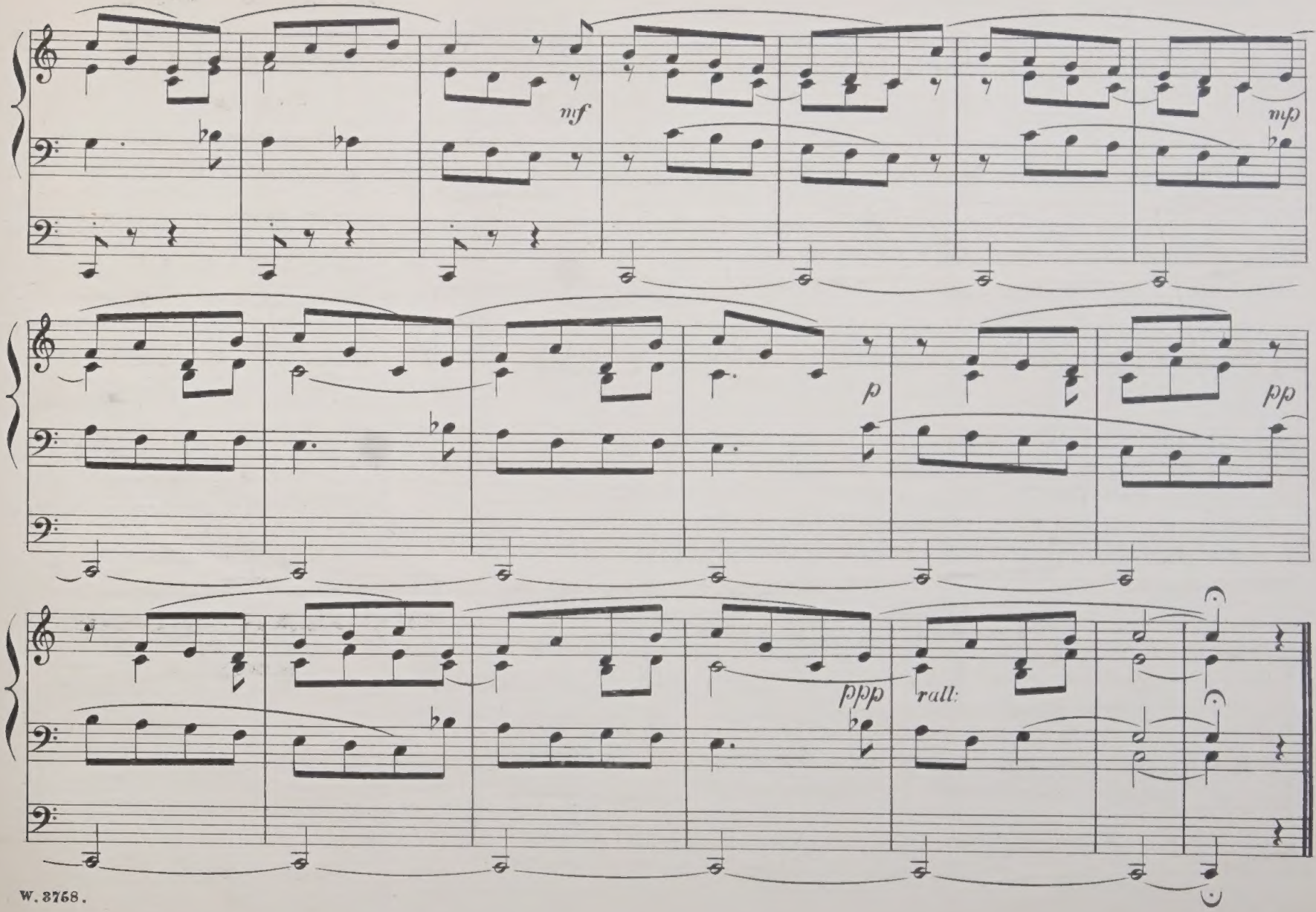

Sw. Org. without 16 ft.
Gt. Org.
ff
ff
Reduce Org.
Sw. Org.
Gt. Org.


f
Sw. Org.
add
Full Sw.
Gt. Org.
add to Ped.
Sw. Org.
Gt. Org.
Sw. Org.


Reduce Sw.
add to Sw.
Gt. Org.
Sw. Org.
Gt. Org.
Sw. Org.
Gt. Org.
Sw. Org.
mp
rall:
a tempo.
ff


ff
Gt.Org. to Full Sw.
ff
f From this point gradually reduce the organ to pianissimo.
f


mf
mp
p
pp
ppp
rall:

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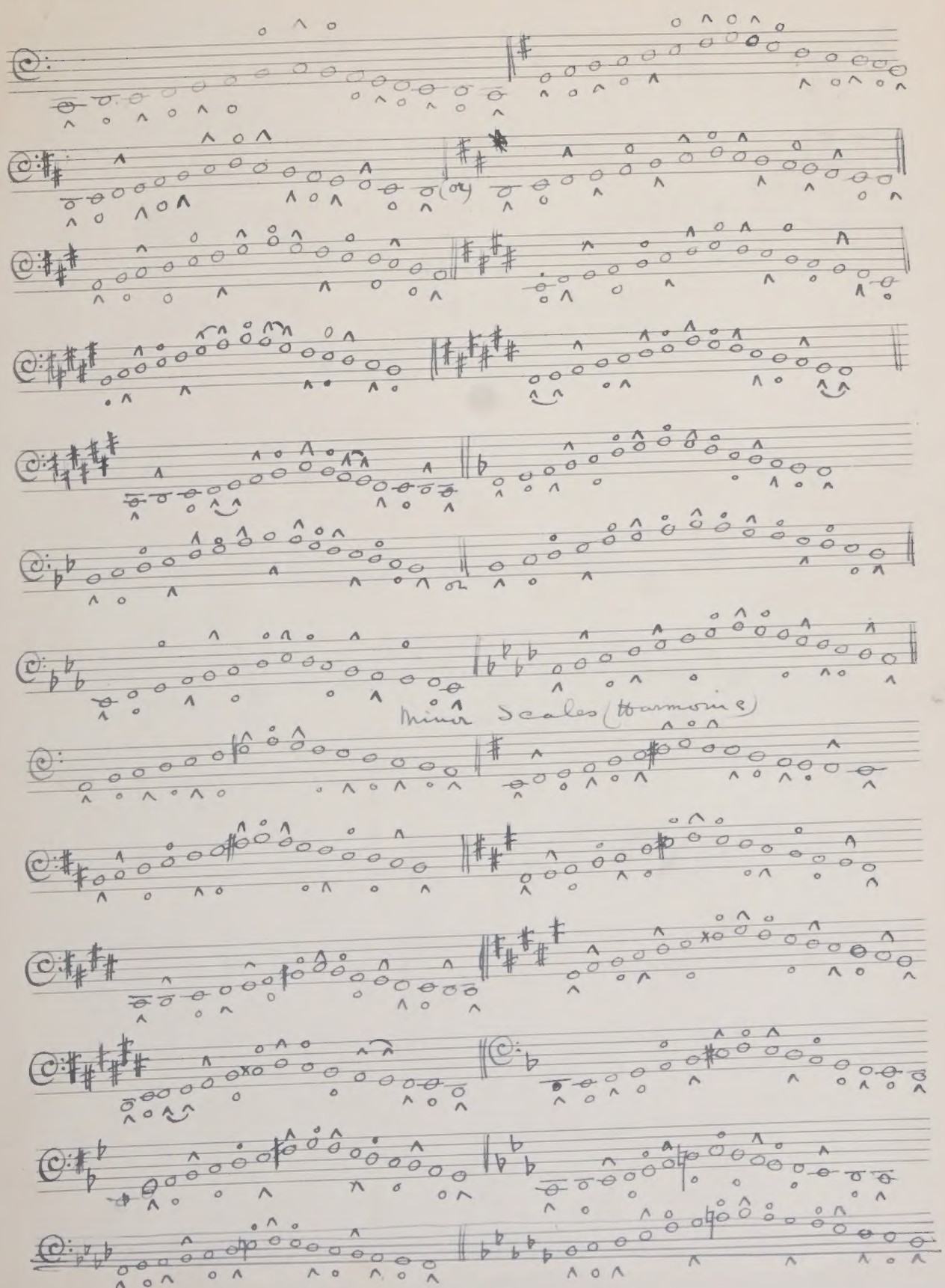

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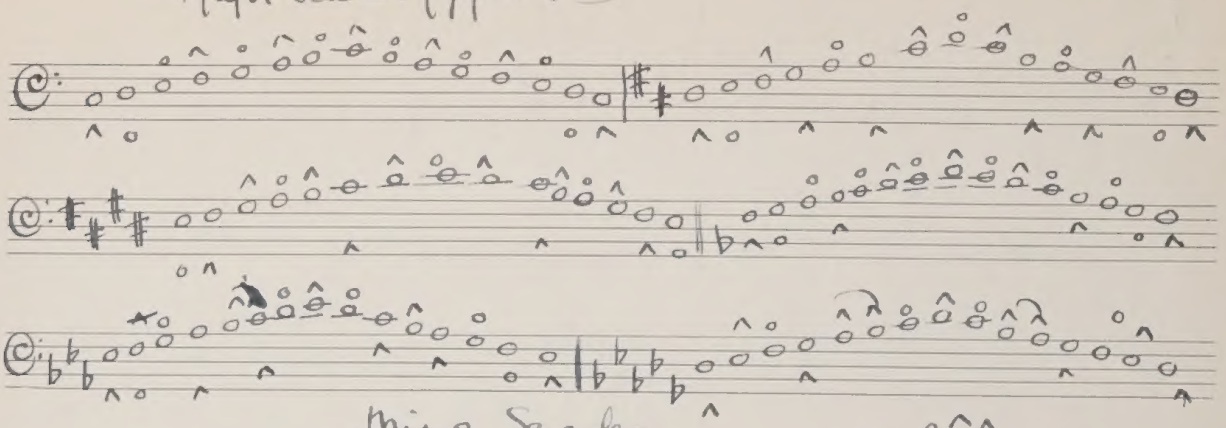

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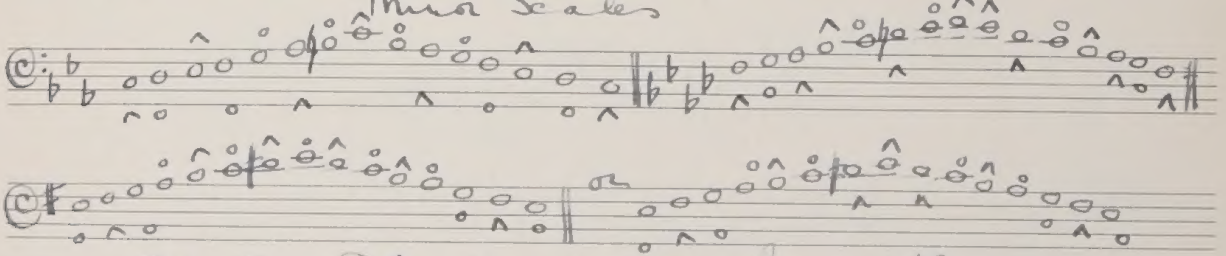

C♯ - D & D♯ minor as on lower 8ve

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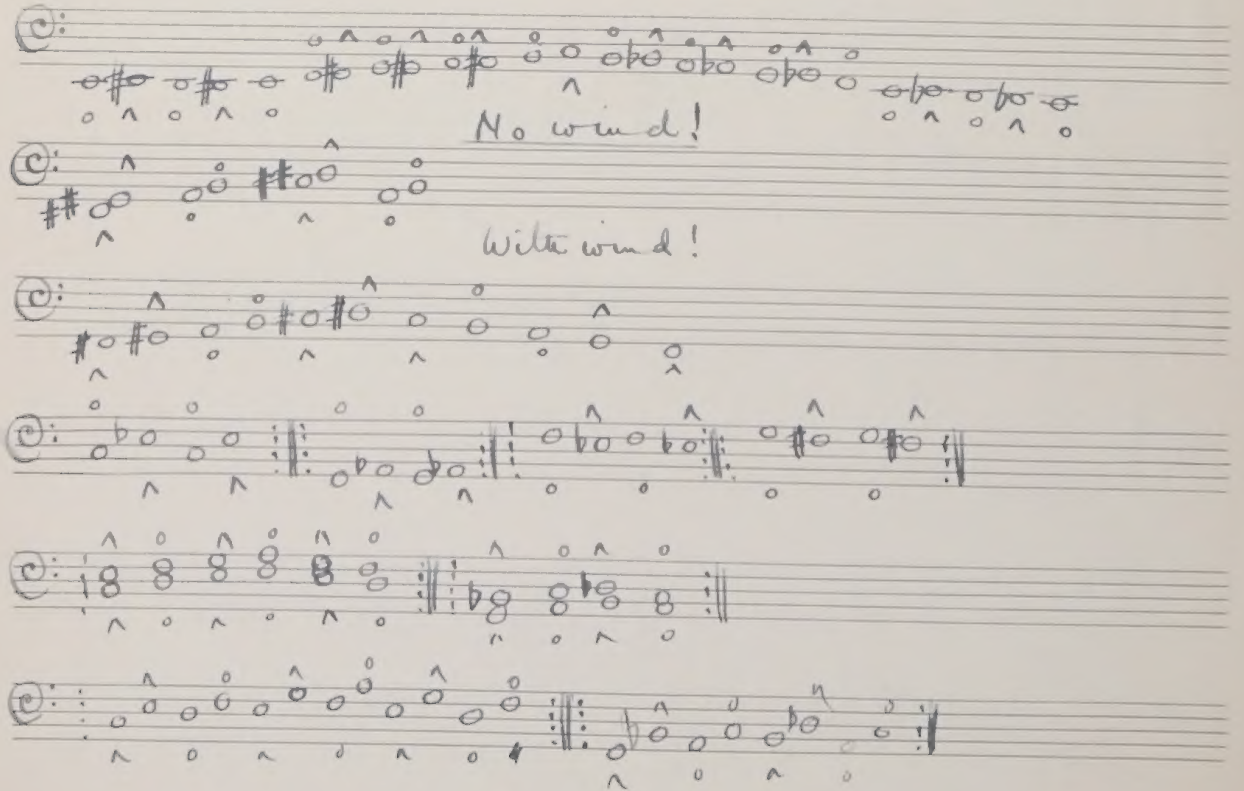

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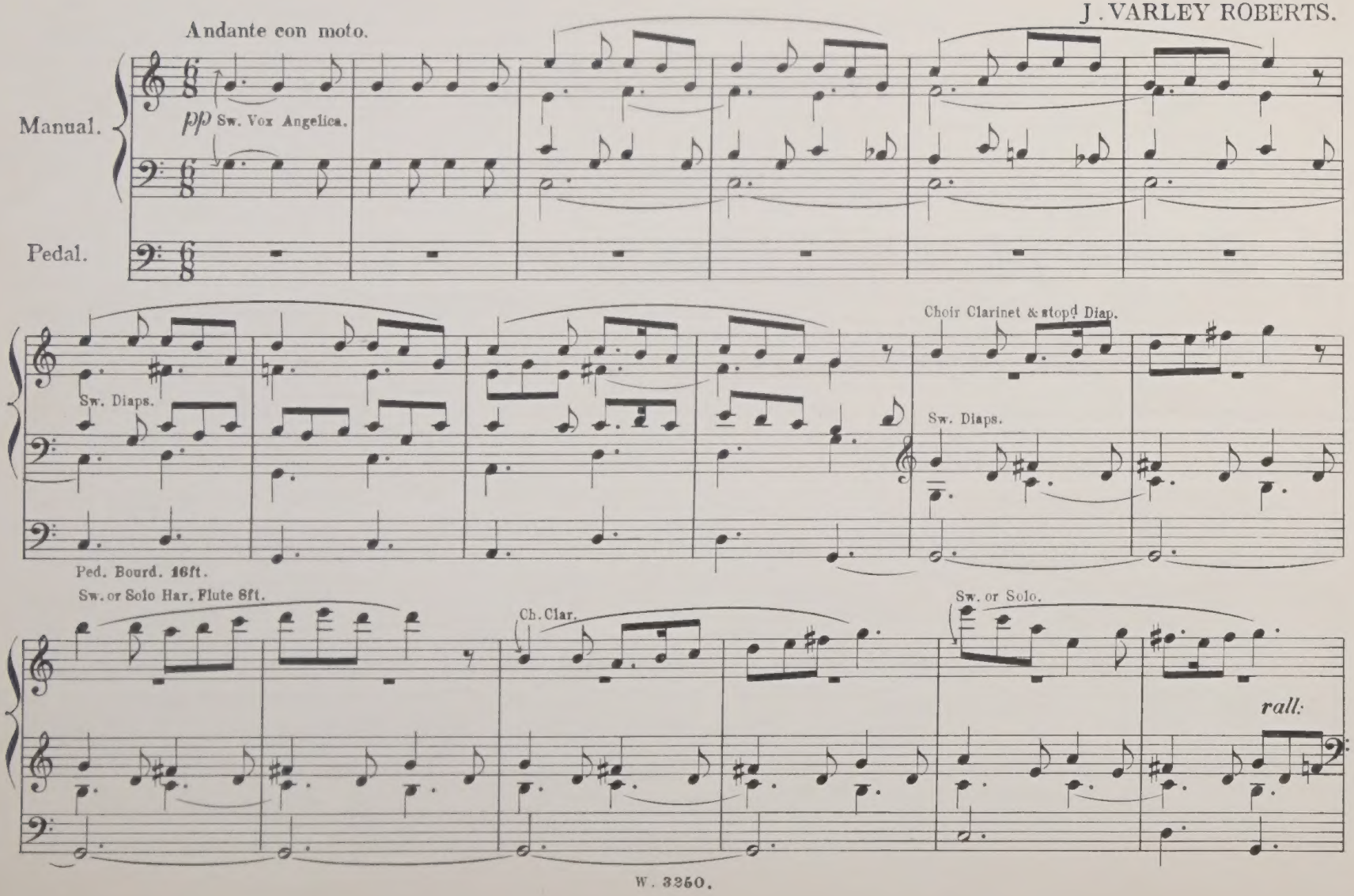
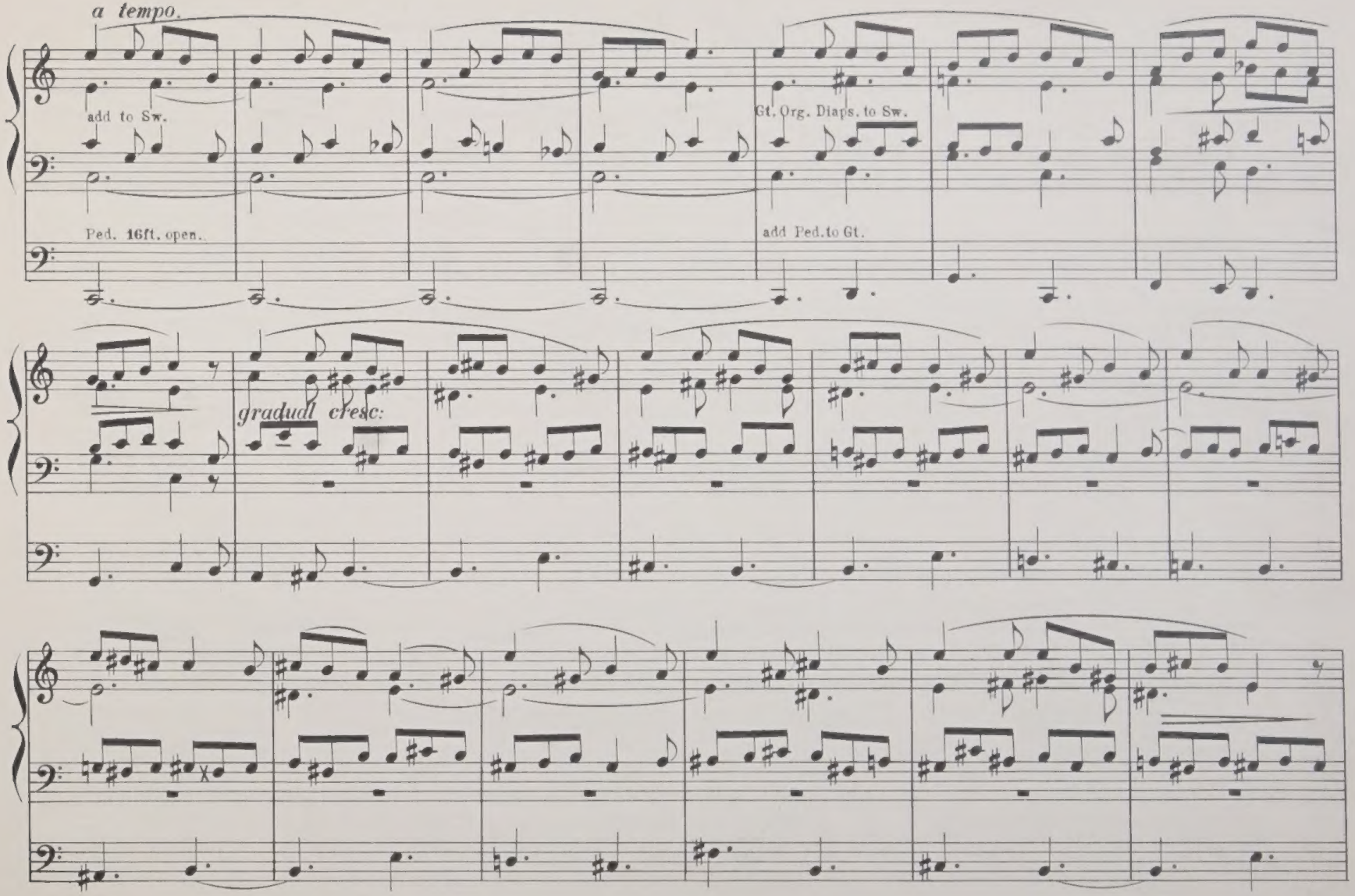
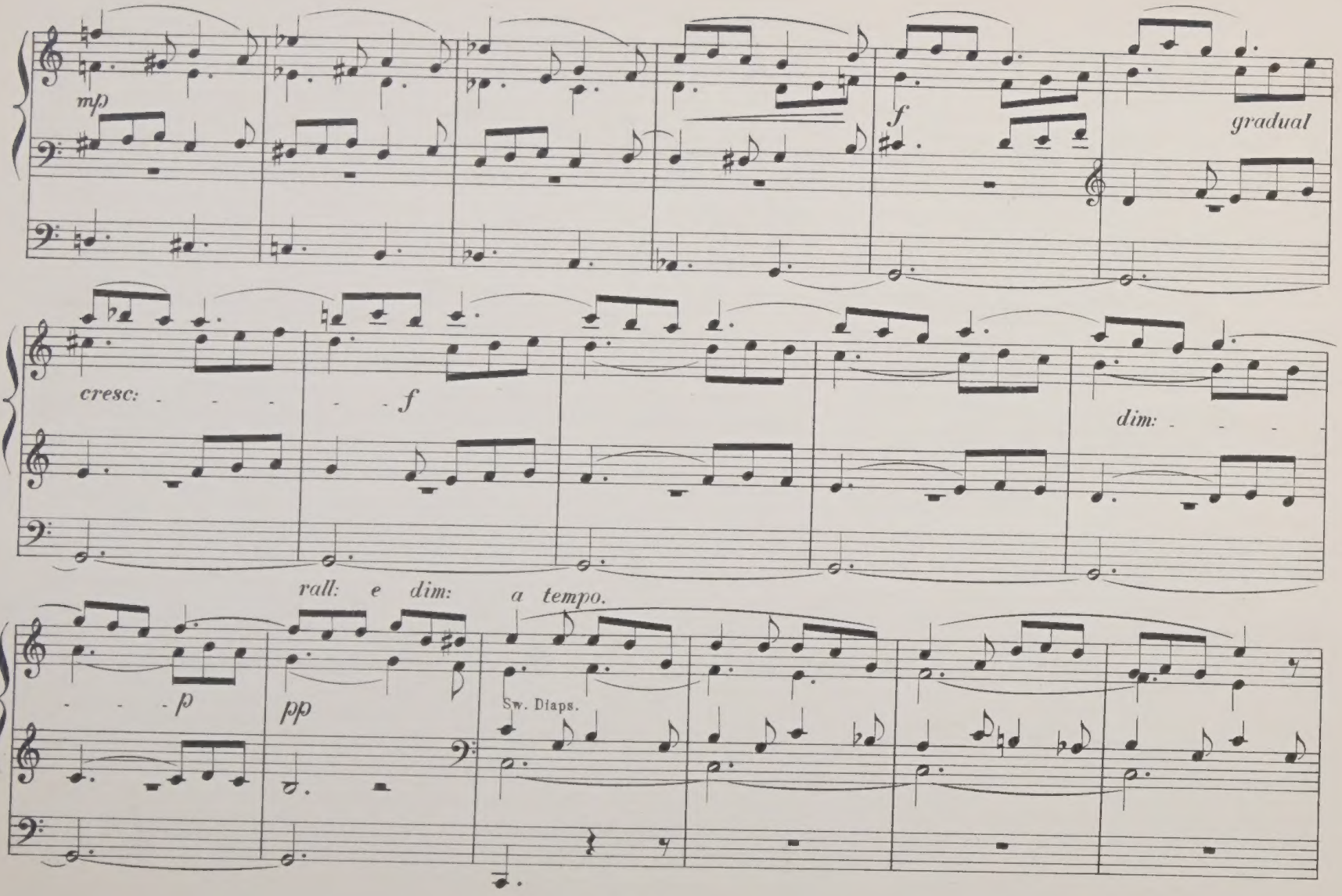
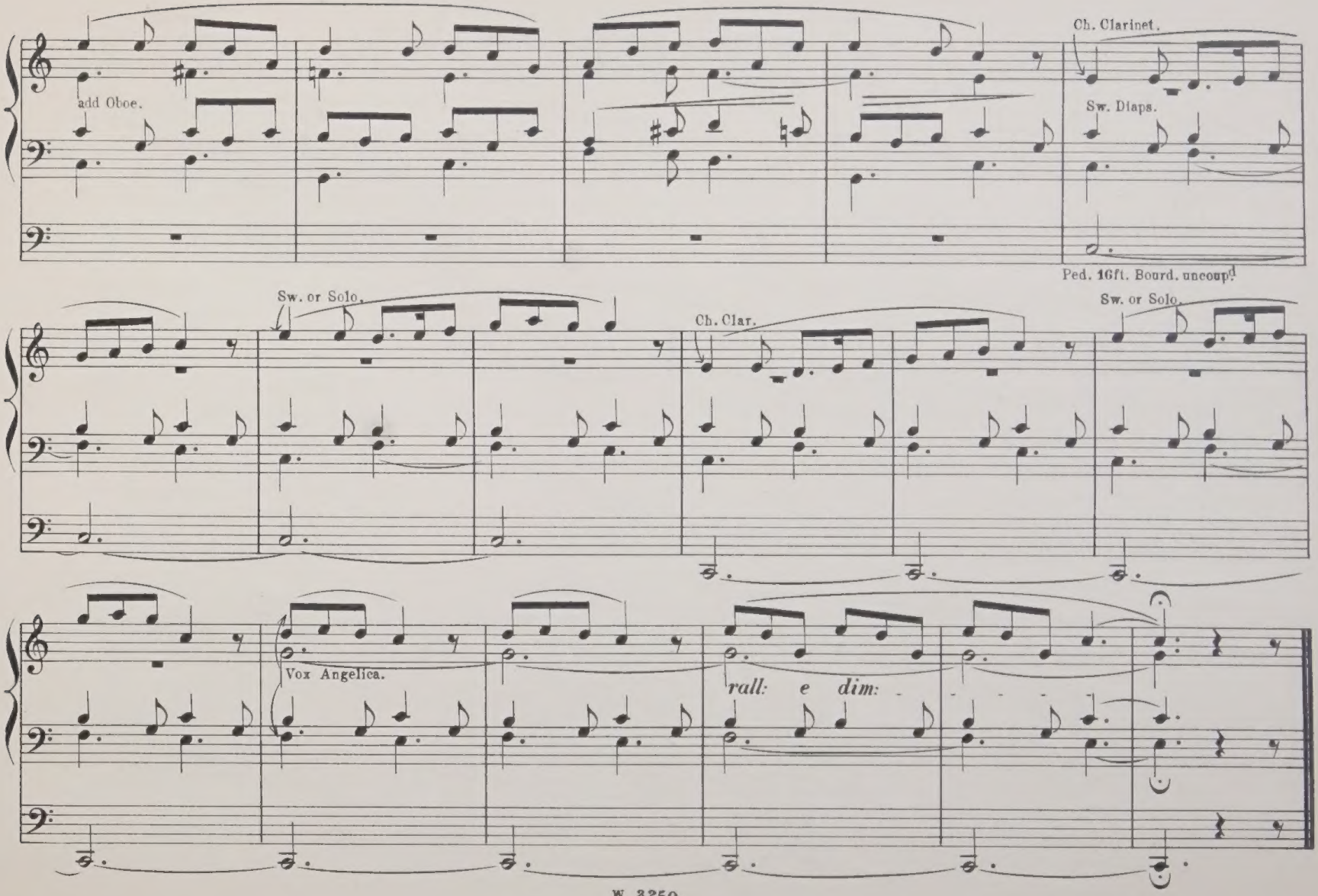



a tempo.
add to Sw.
Ped. 16ft. open.
Gt. Org. Diaps. to Sw.
add Ped. to Gt.
gradual cresc:


mp
f
gradual
cresc:
f
dim:
rall: e dim:
a tempo.
p
pp
Sw. Diaps.


add Oboe.
Ch. Clarinet.
Sw. Diaps.
Ped. 16ft. Bourd. uncoup.d
Sw. or Solo.
Ch. Clar.
Sw. or Solo.
Vox Angelica.
rall: e dim:

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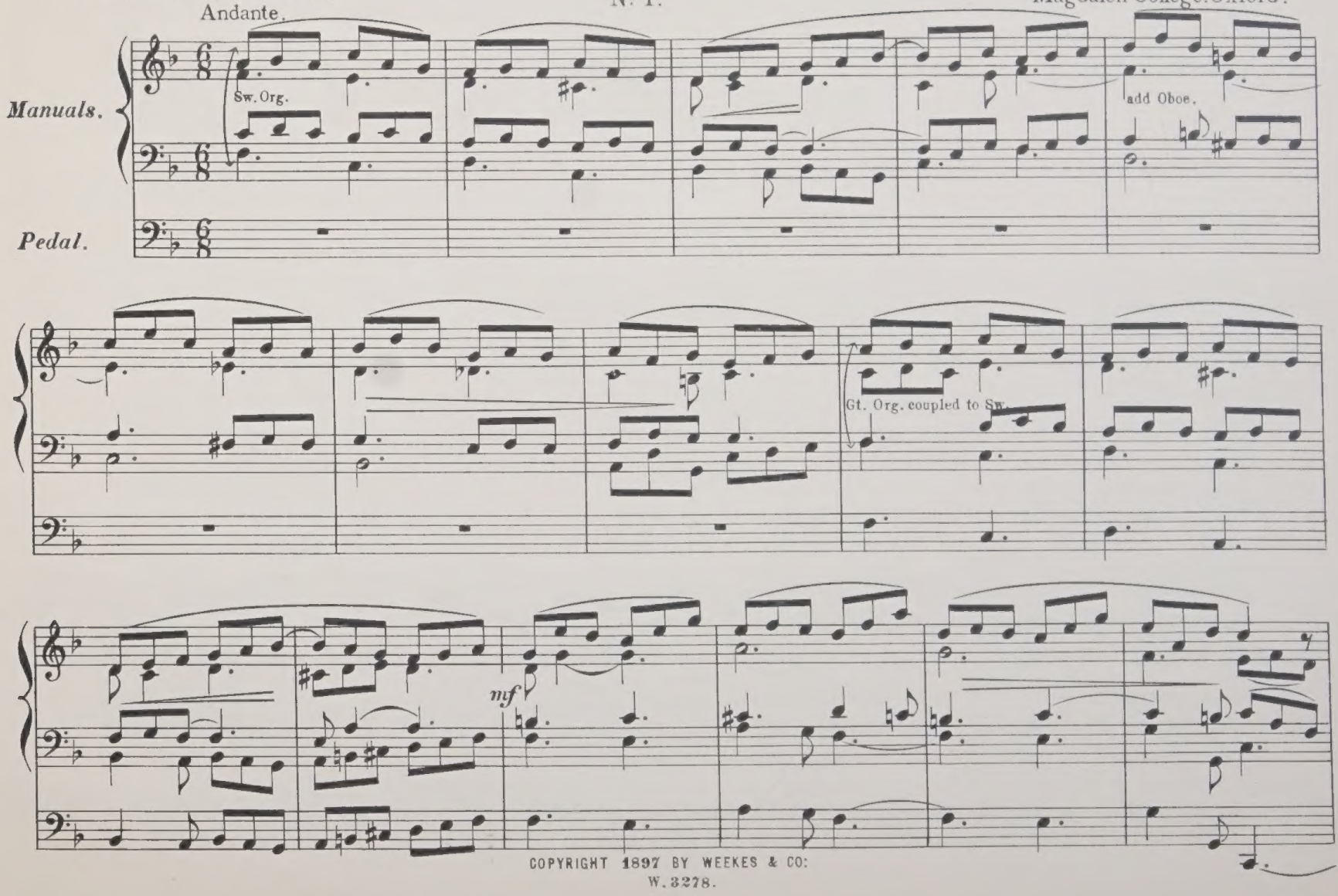

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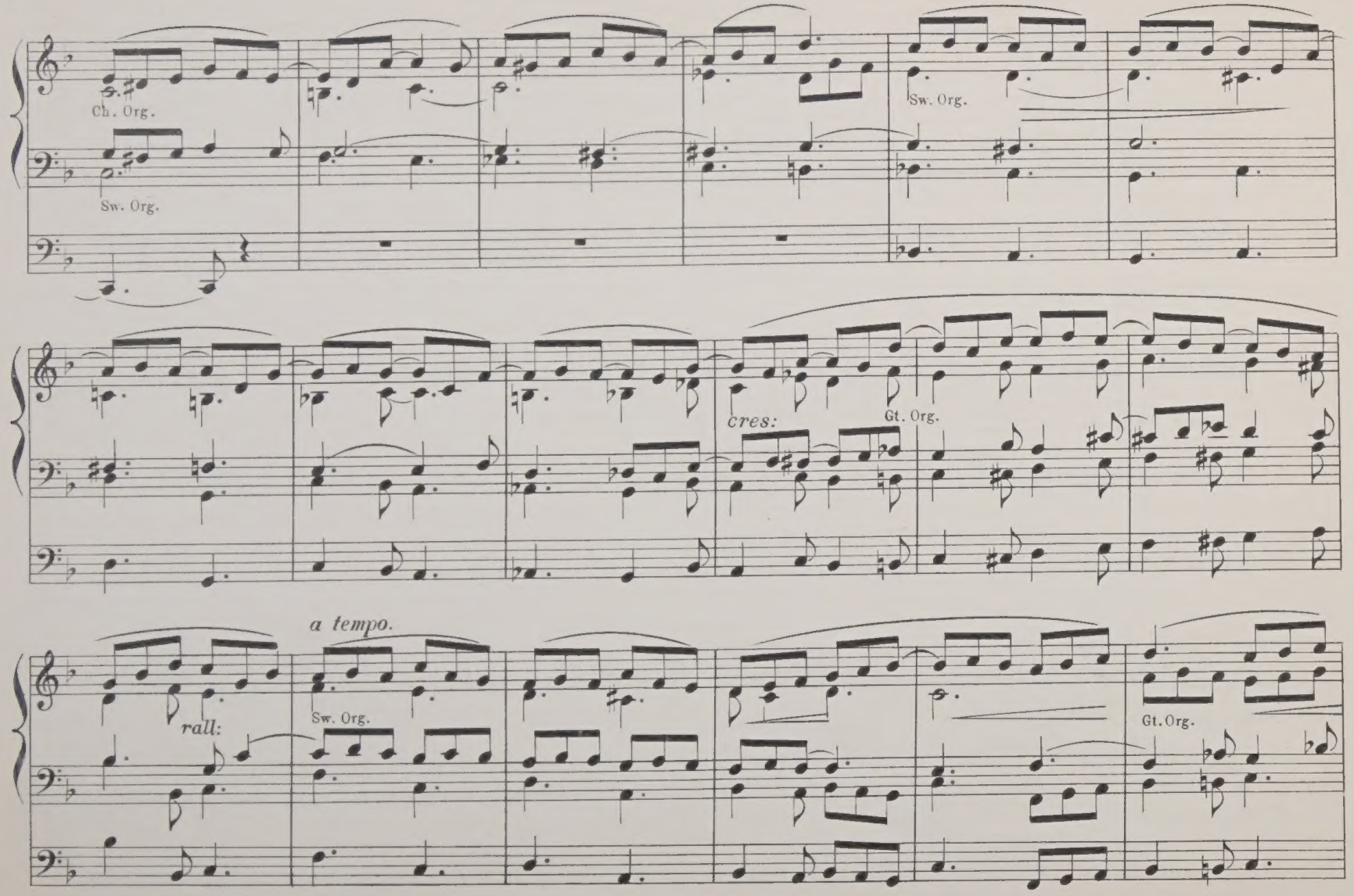
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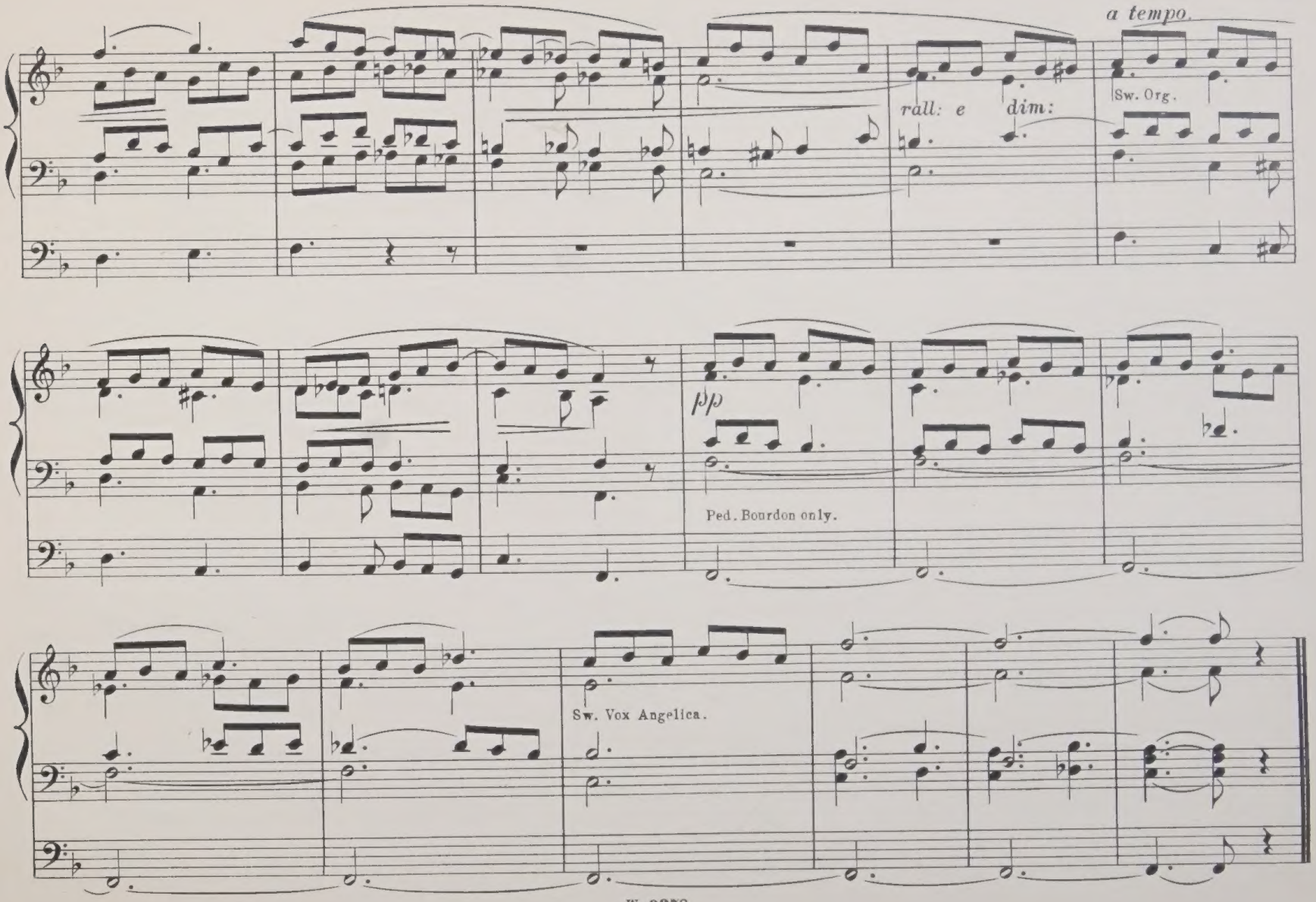
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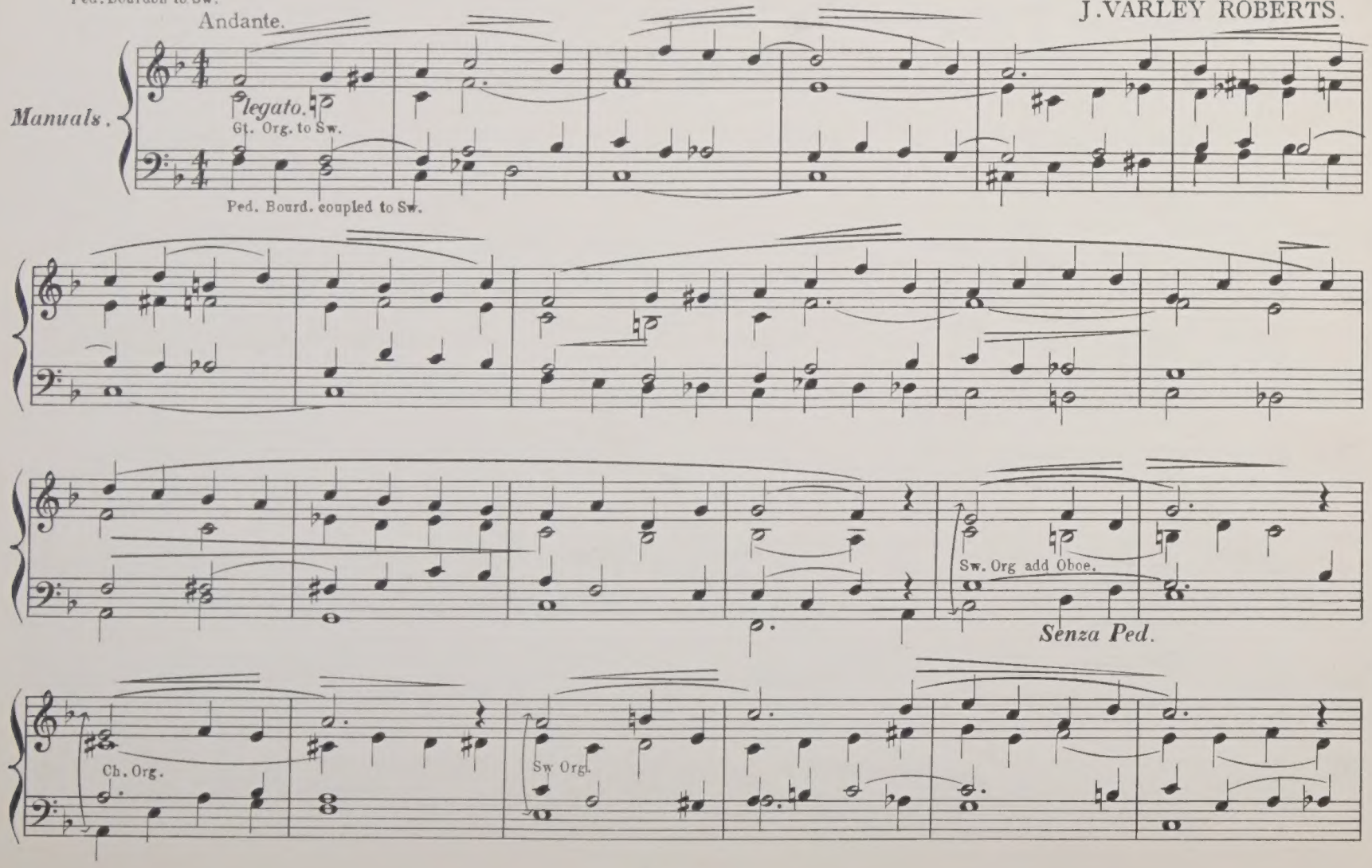
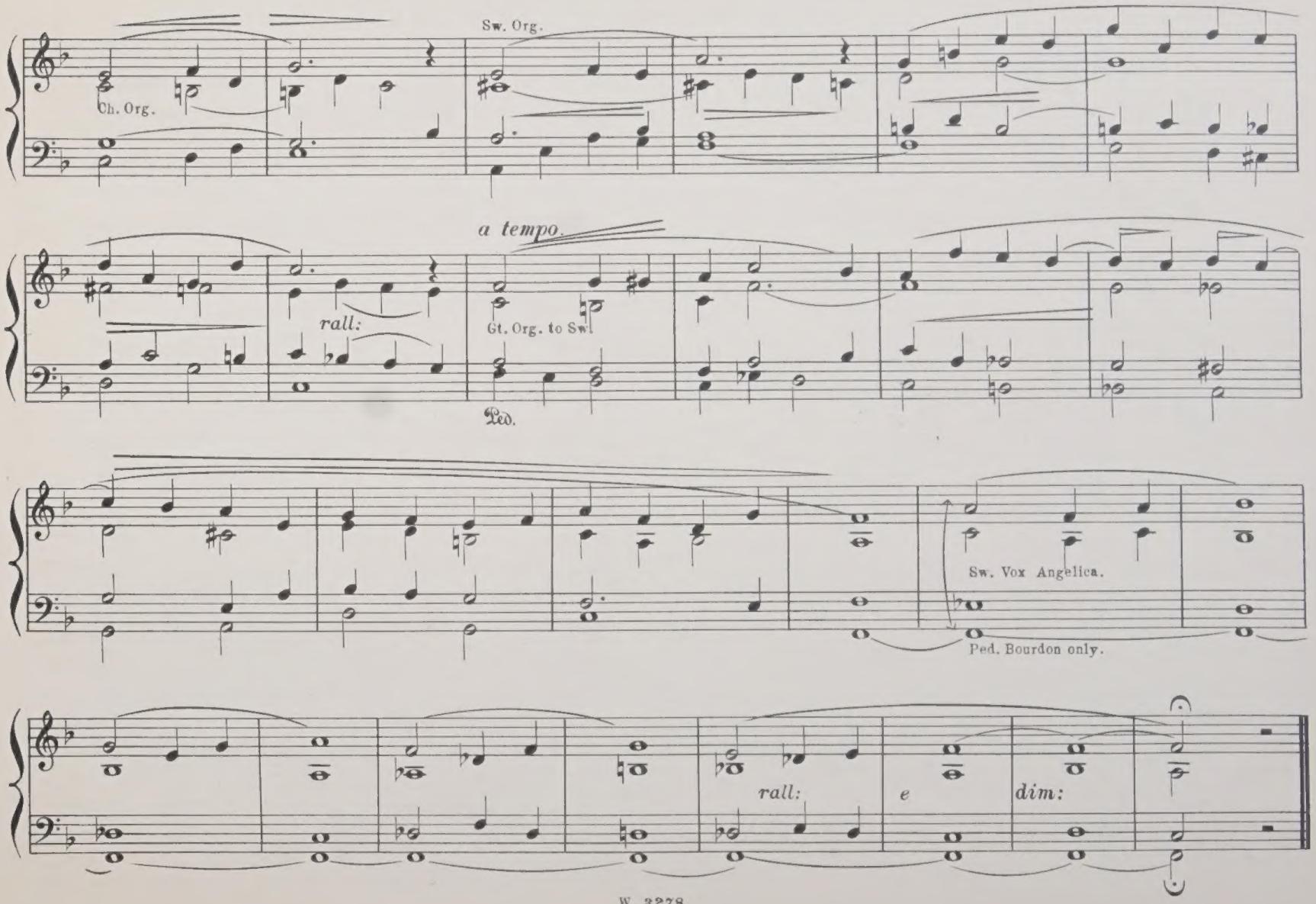
Andante.



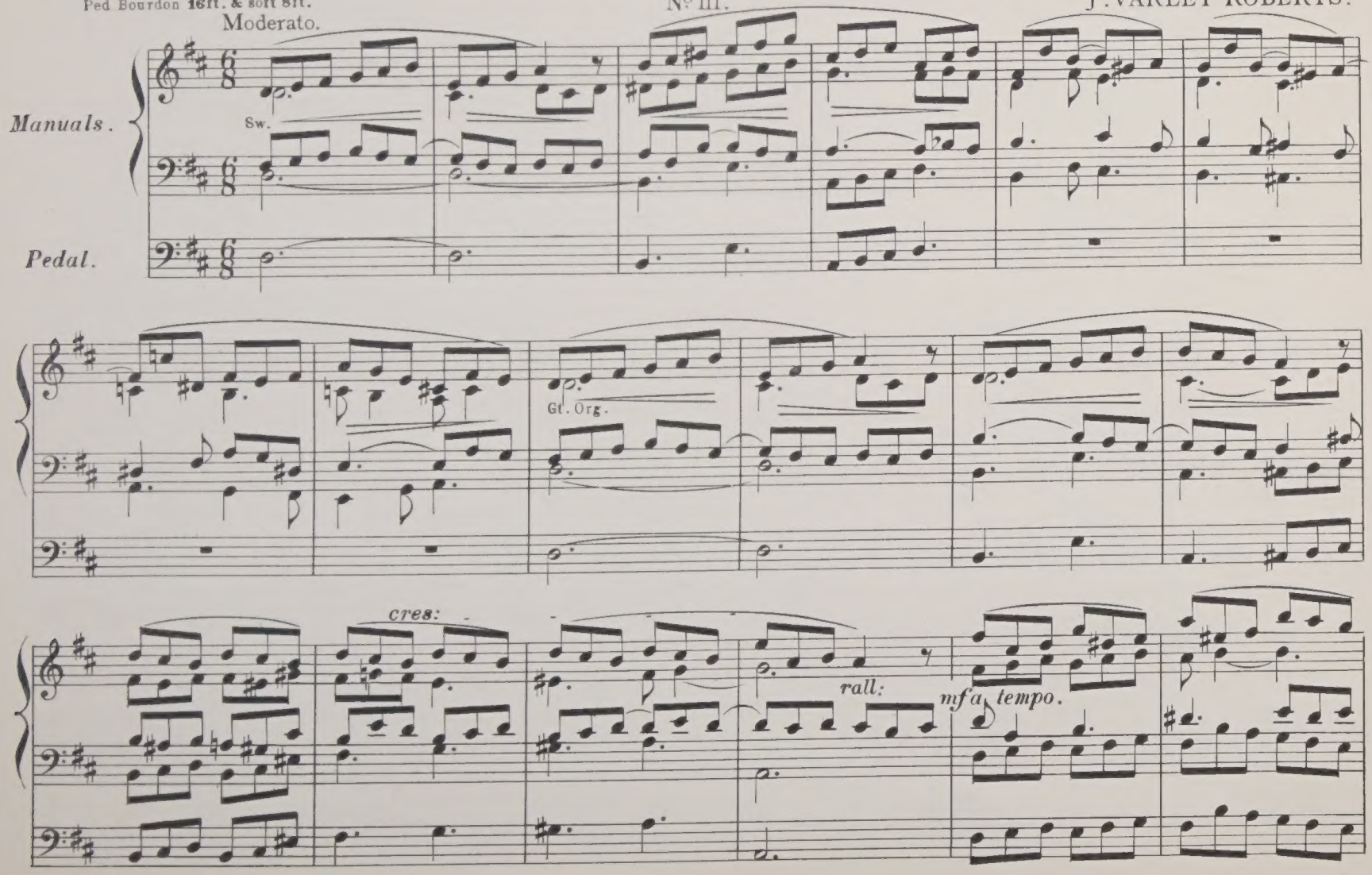

Sw. Org.
Ch. Org.
a tempo.
rall:
Gt. Org. to Swl.
Ped.
Sw. Vox Angelica.
Ped. Bourdon only.
rall:
e
dim:

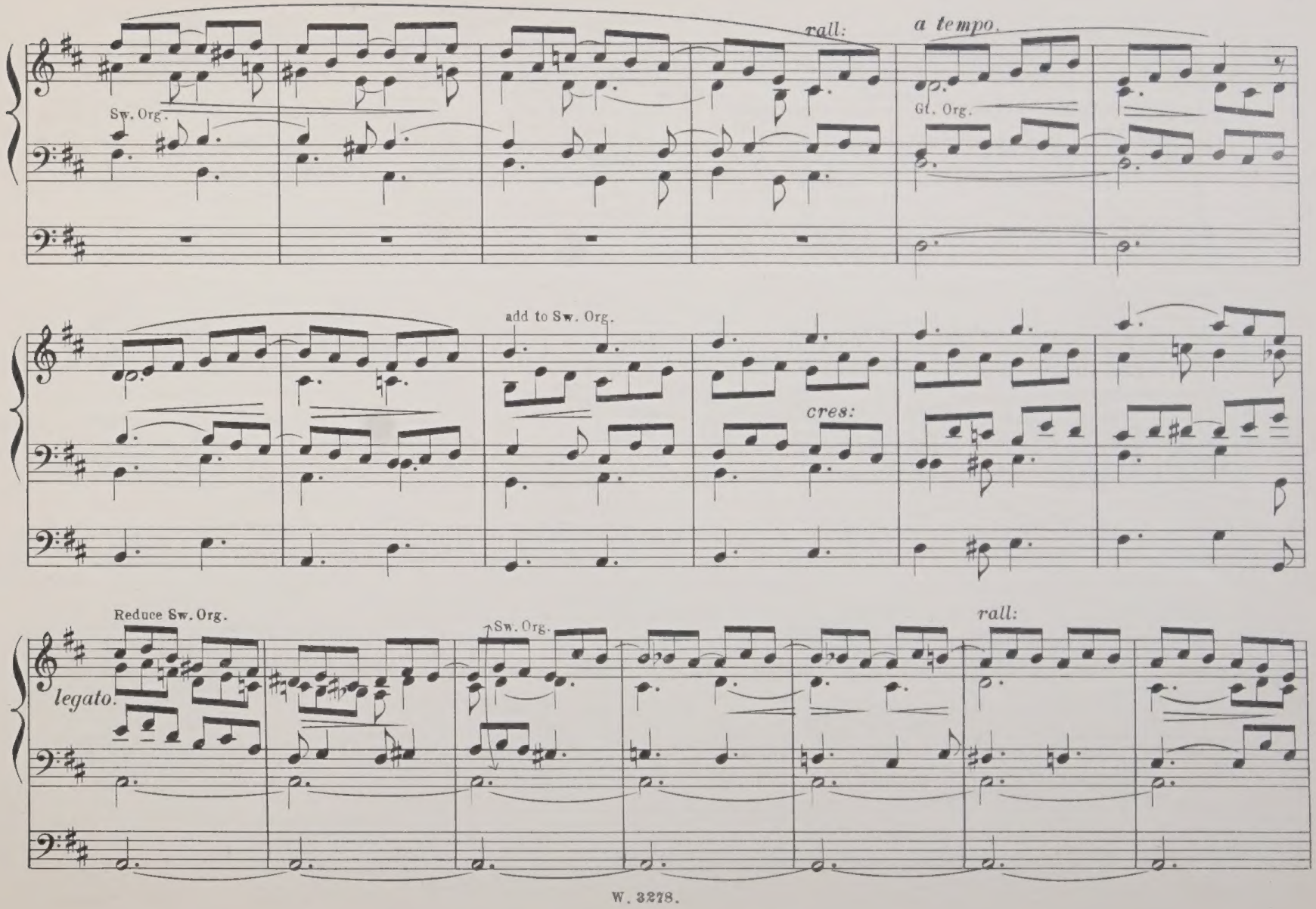
Sw. Diaps. and Oboe.
Gt. Diaps. and Har. Flute coupled to Sw.
Ch. Gamba and Stop Diap.
Ped Bourdon 16ft. & soft 8ft.

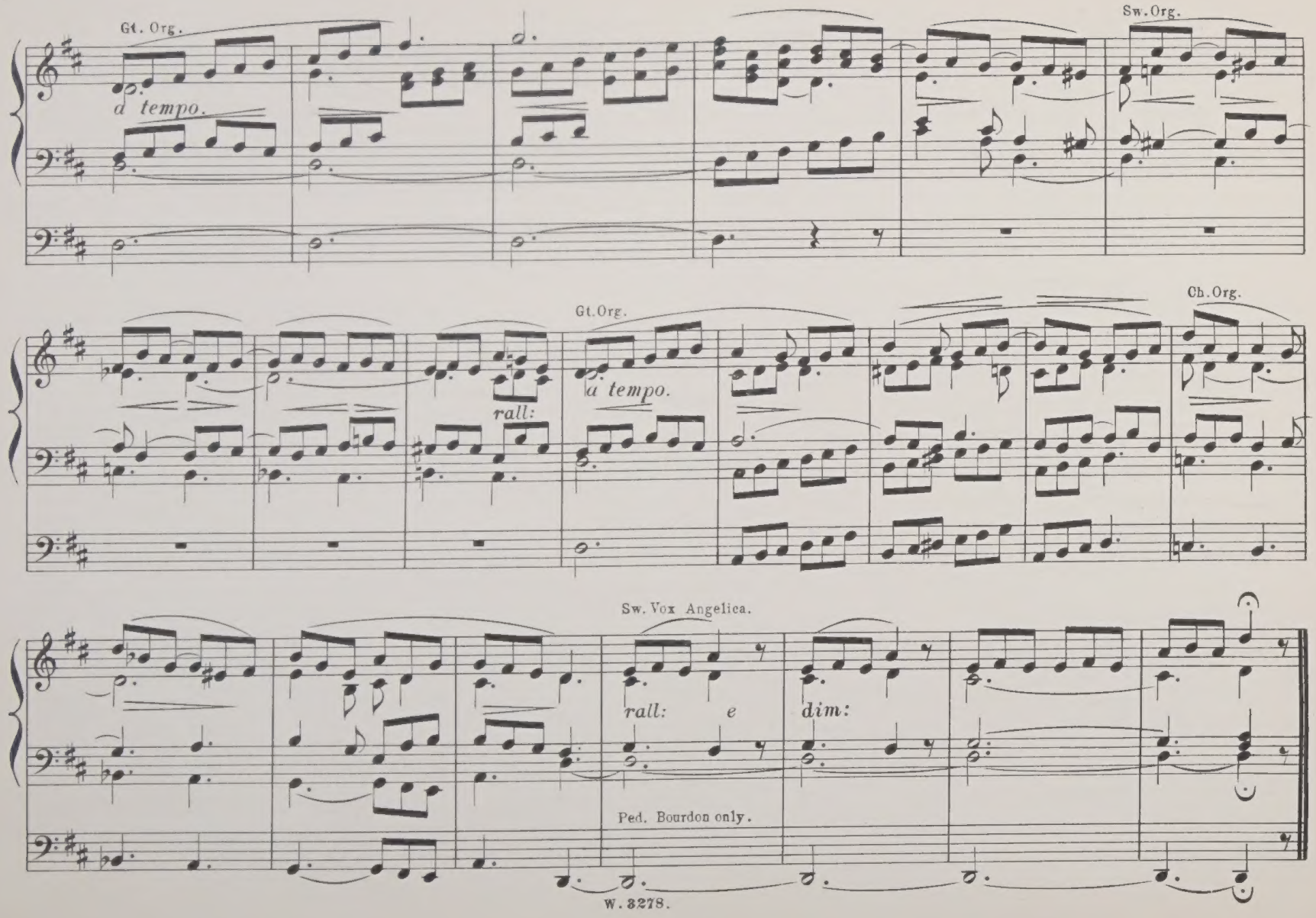
ANDANTE CON MOTO.

No III.

J. VARLEY ROBERTS.




rall:
a tempo.
Sw. Org.
Gt. Org.
add to Sw. Org.
cres:
Reduce Sw. Org.
Sw. Org.
rall:
legato.


Gt. Org.
a tempo.
Sw. Org.
Gt. Org.
rall:
a tempo.
Ch. Org.
Sw. Vox Angelica.
rall:
e
dim:
Ped. Bourdon only.

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MELODY IN B♭.

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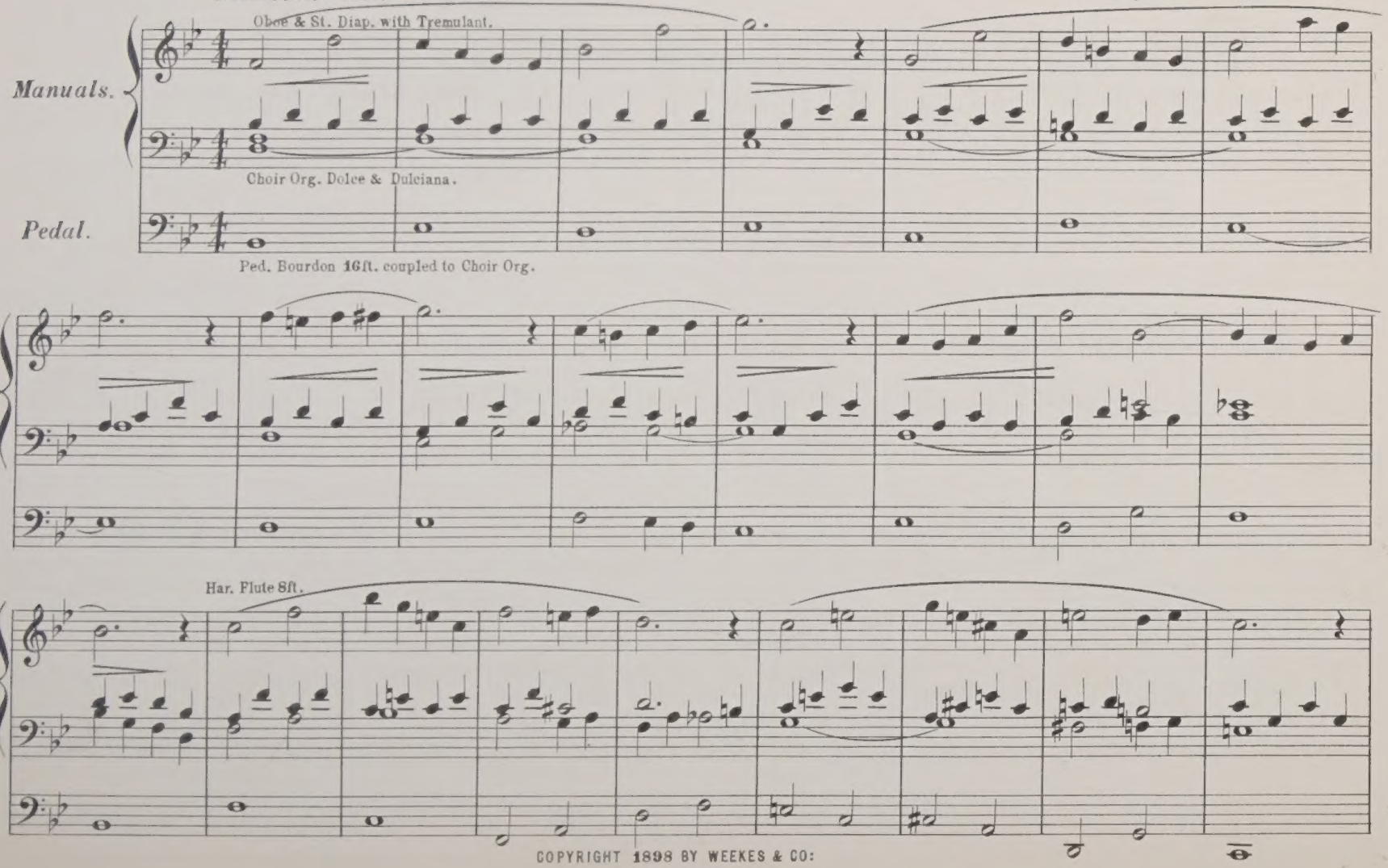
Magdalen College. Oxford.

Nº I.

Moderato. ♩=110.



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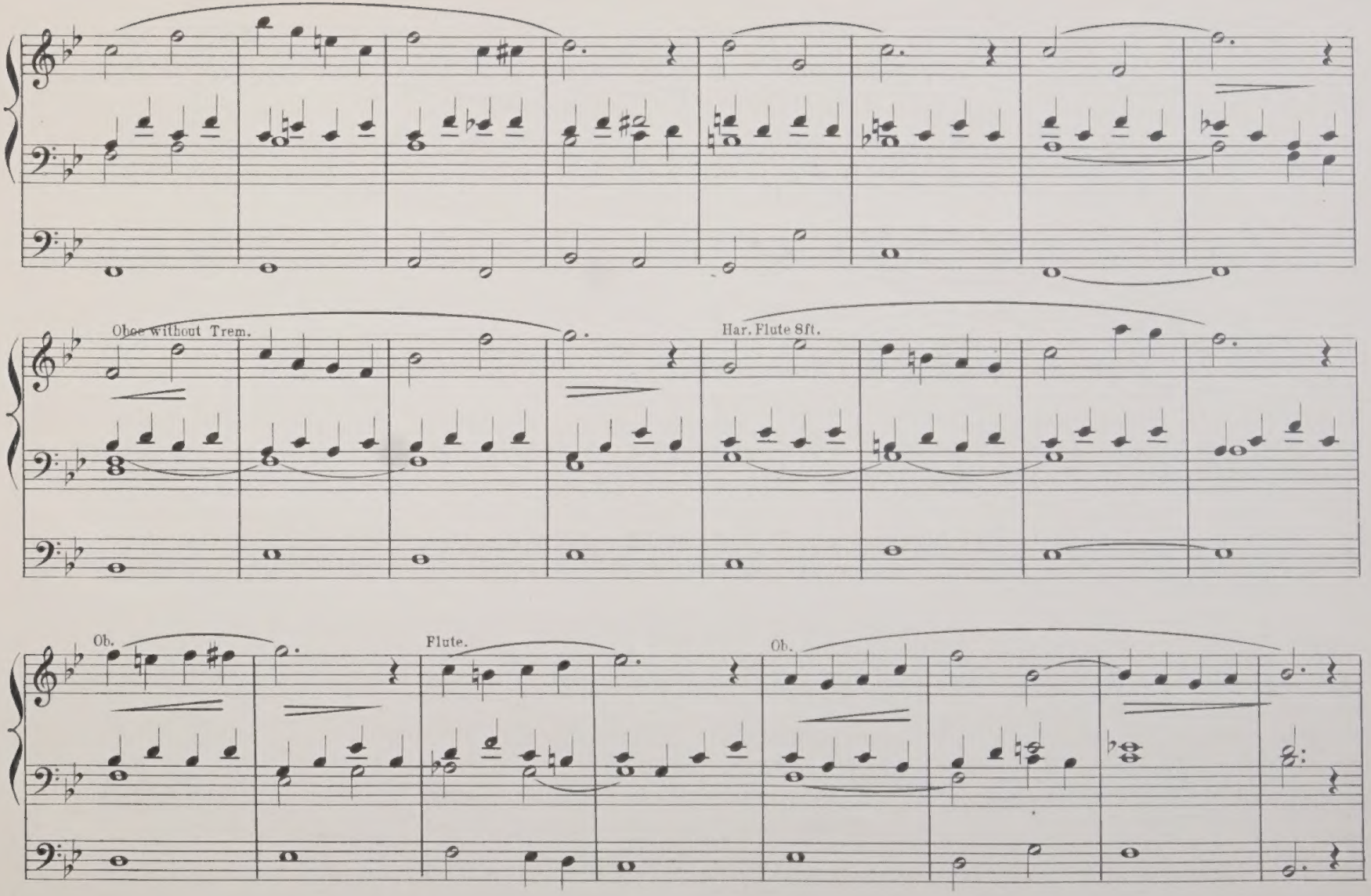
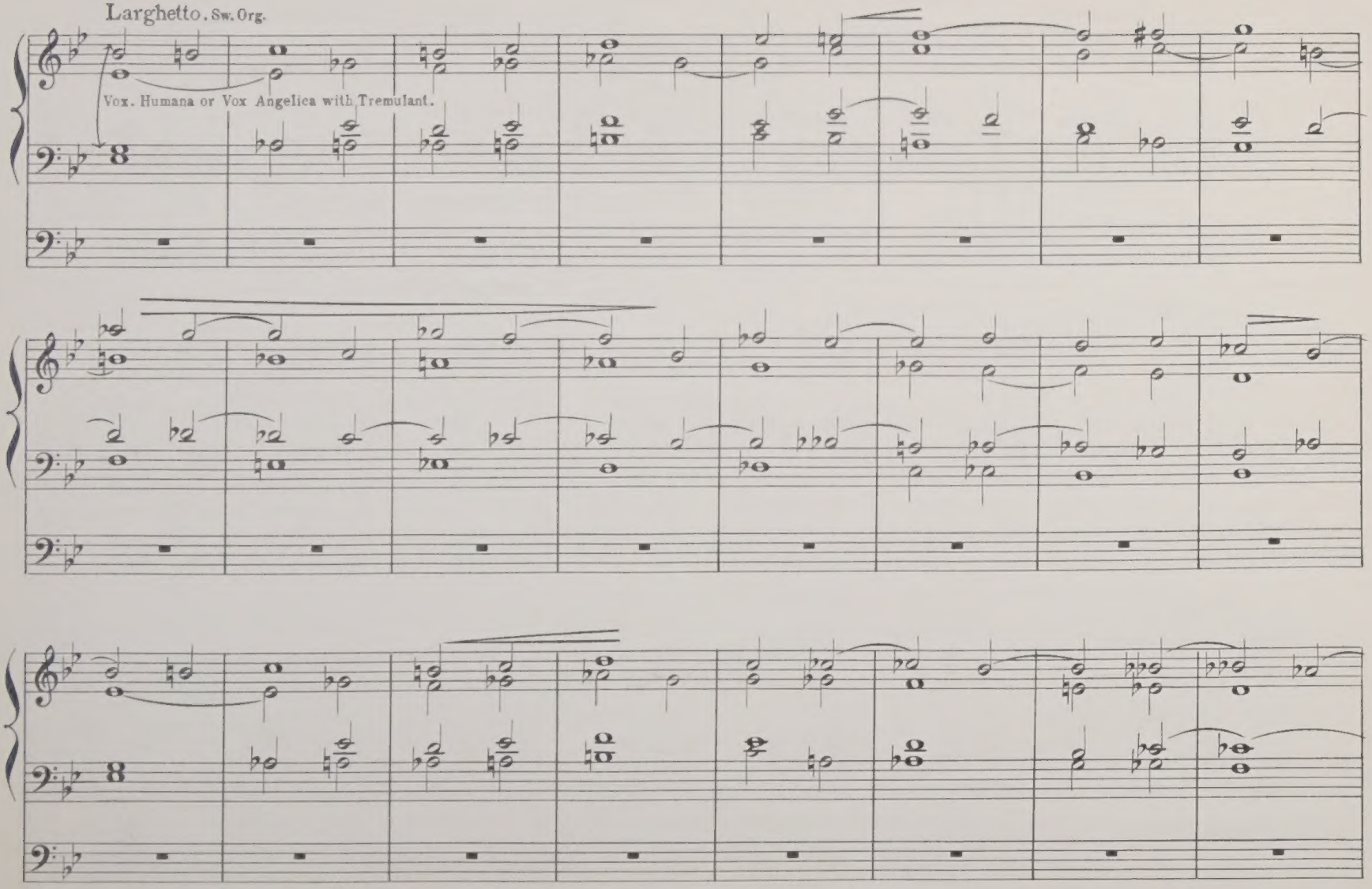
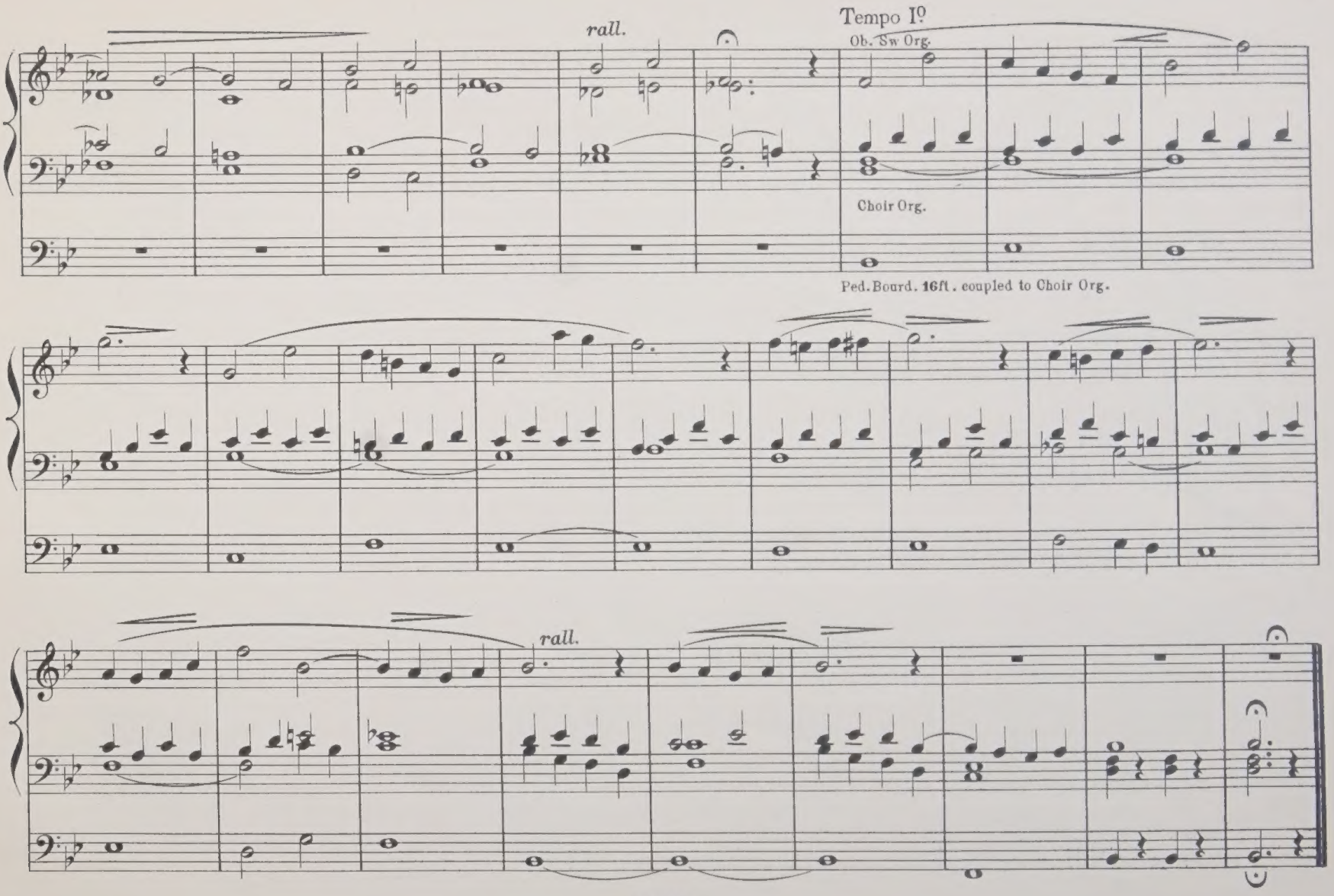

Oboe without Trem.
Har. Flute Sft.
Ob.
Flute.
Ob.


Larghetto. Sw. Org.
Vox. Humana or Vox Angelica with Tremulant.


rall.
Tempo I°
Ob. Sw Org.
Choir Org.
Ped. Bourd. 16ft. coupled to Choir Org.
rall.

MODERATO IN G.

No. II.

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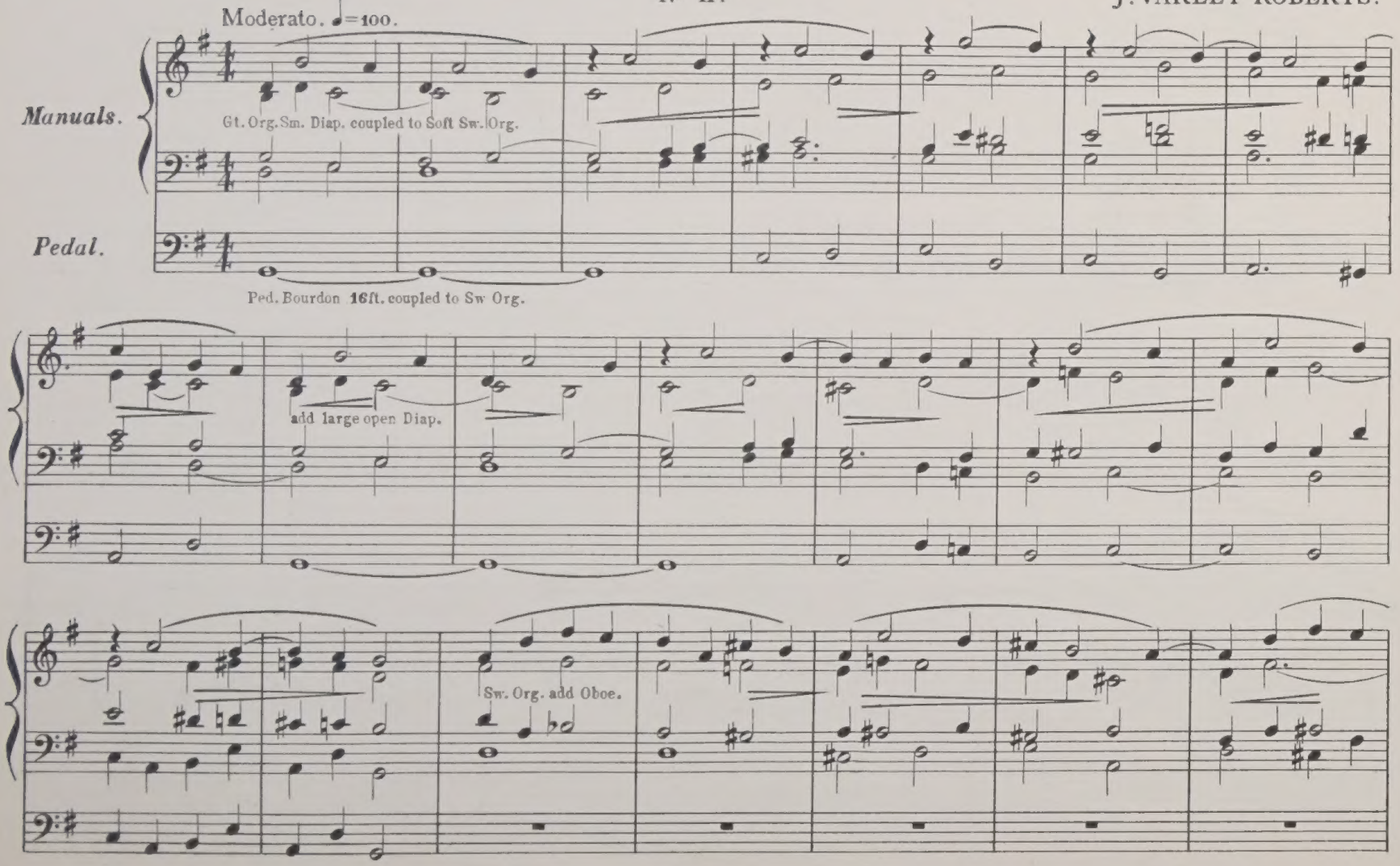
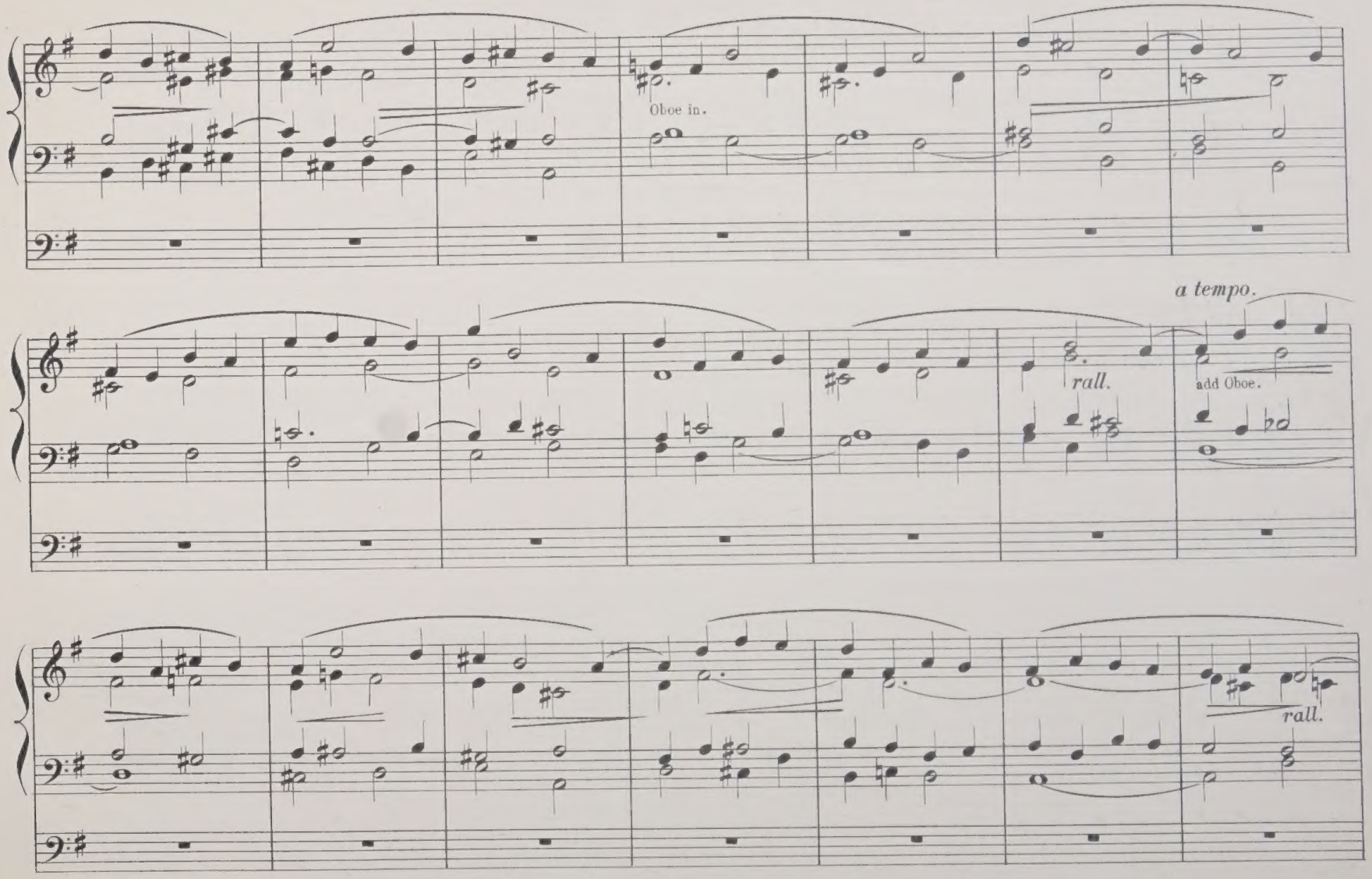
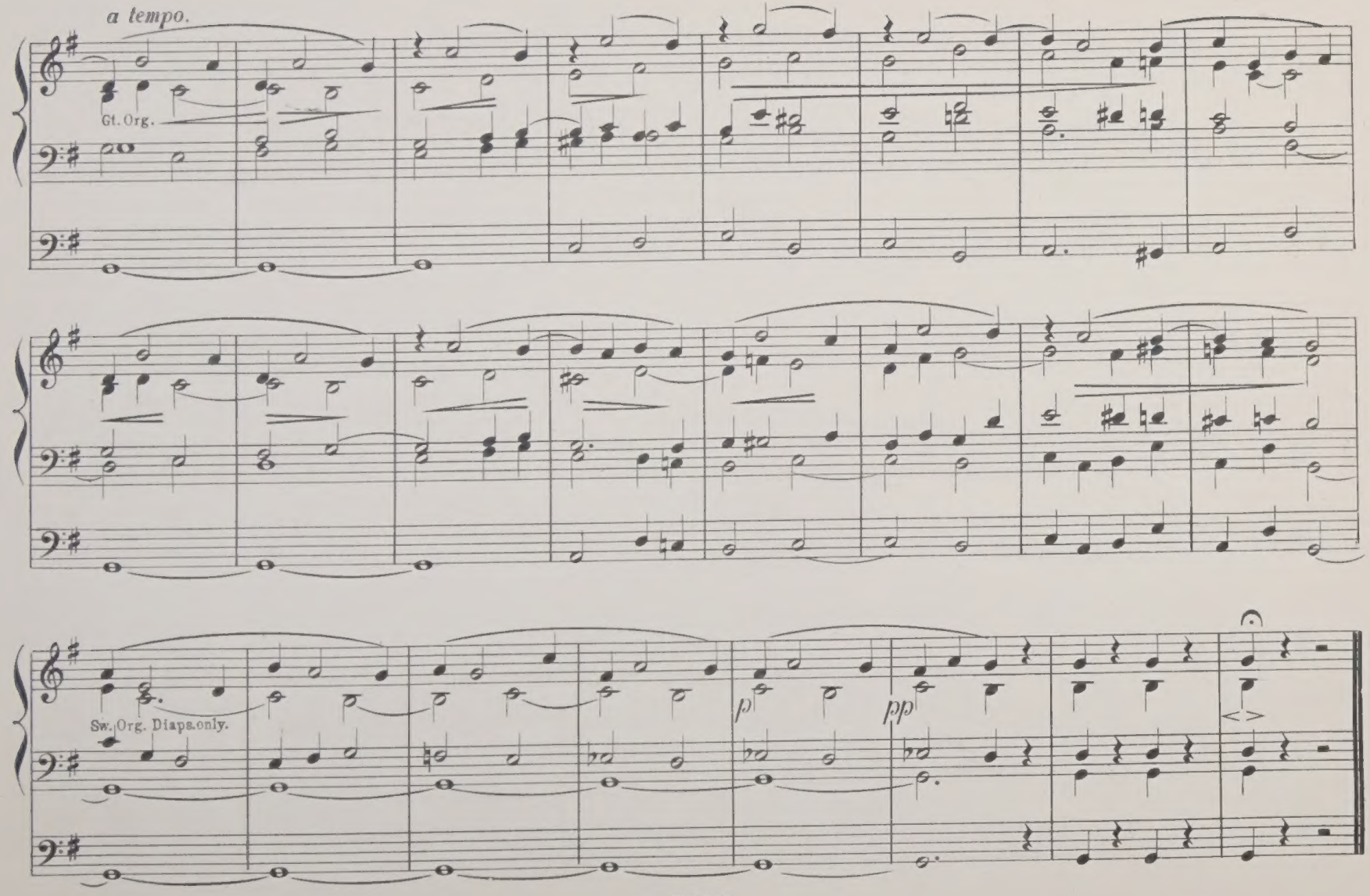


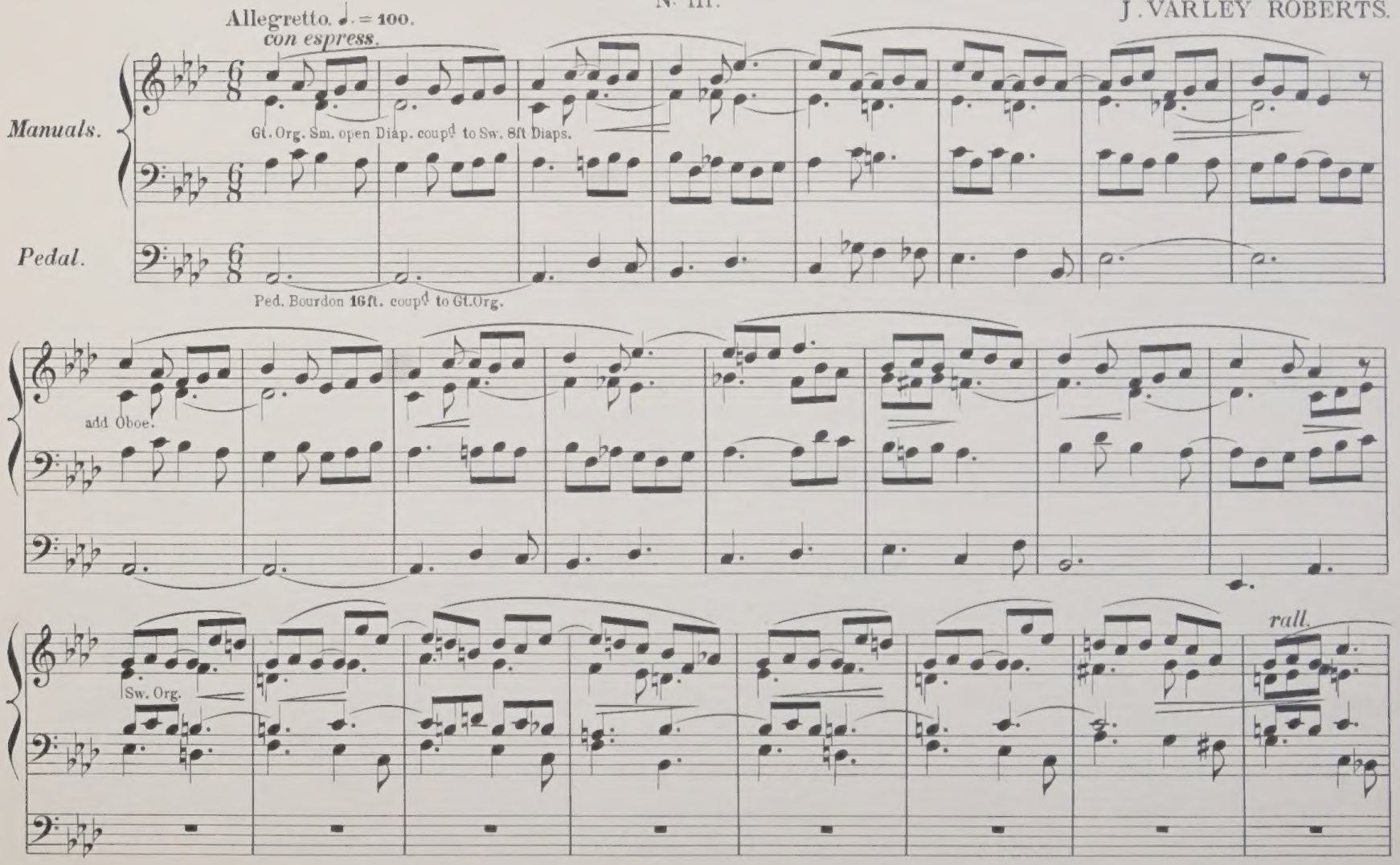

Oboe in.
a tempo.
rall.
add Oboe.
rall.

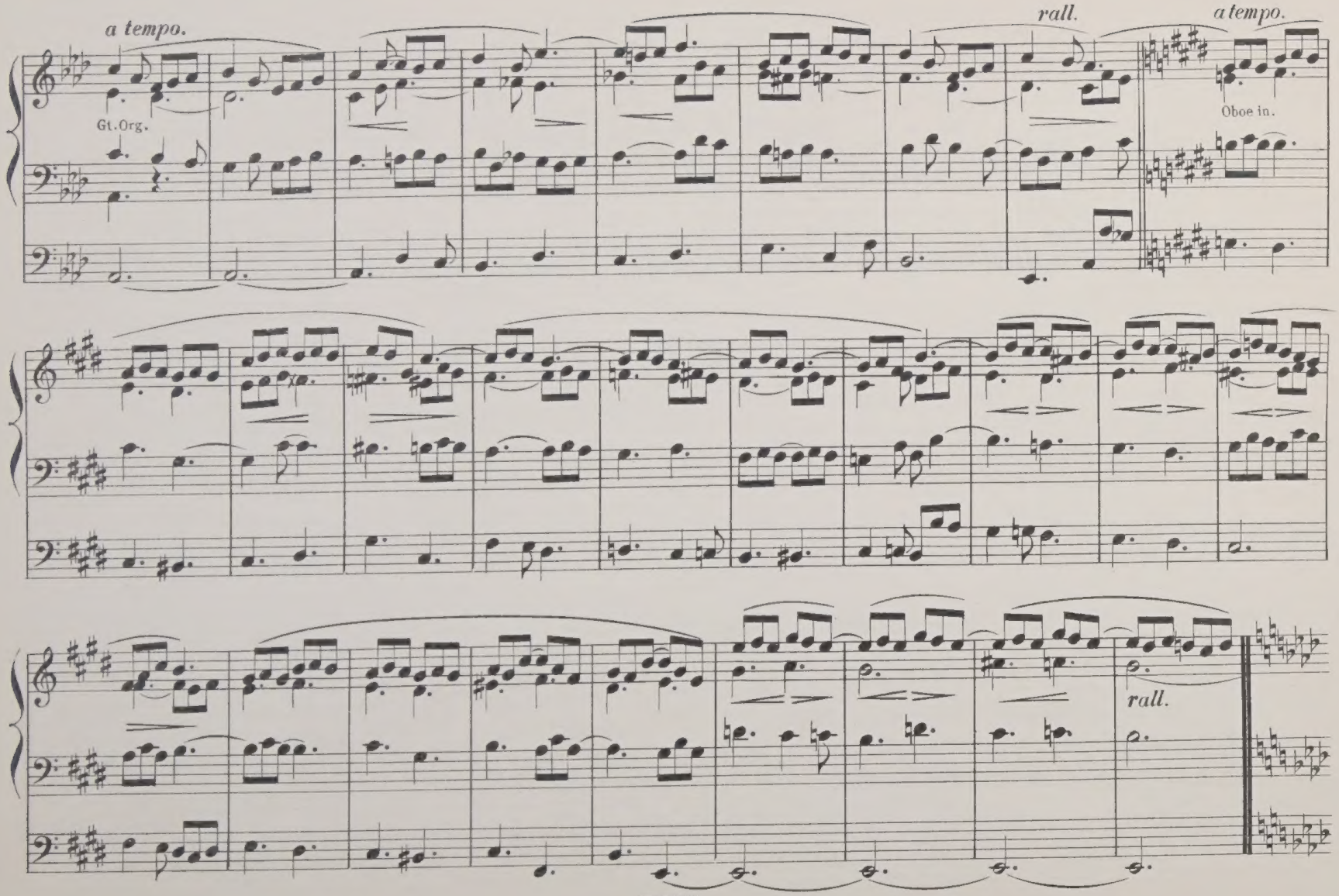

a tempo.
Gt. Org.
Sw. Org. Diaps. only.
p
pp

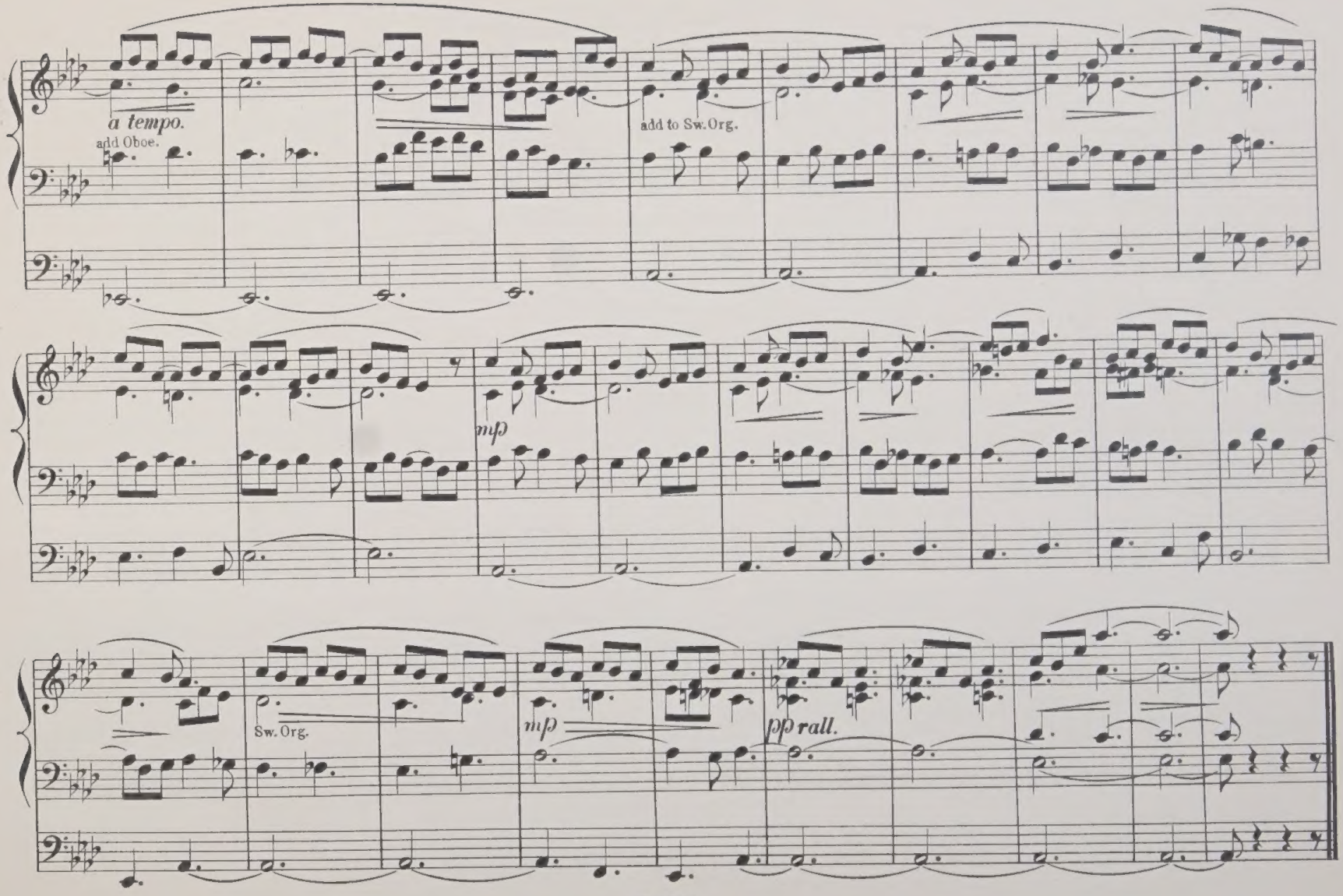
ALLEGRETTO IN A♭

No. III.

J. VARLEY ROBERTS.




a tempo.
Gt. Org.
rall.
a tempo.
Oboe in.
rall.


a tempo.
add Oboe.
add to Sw. Org.
mp
Sw. Org.
mp
pp rall.

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5.	In my Father's house are many mansions	0	3
6.	Fear not, for I have redeemed thee	0	3

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In that day . . . . O come, O come, Emmanuel. (Tenor, Recit. and Chorus. Advent or Christmas.)	0	2	
I will sing unto the Lord (Festival Anthem)	0	6	
I will magnify (for Harvest)	0	3	
In those days came John the Baptist (Bass Recit. and Chorale). From the Cantata for Advent	0	2	
Rejoice greatly, O daughter of Zion (Tenor or Soprano Solo). Hosanna to the Son of David (Chorus). From the Cantata for Advent	0	4	
Behold he cometh with clouds (Bass Solo and Chorus). From the Cantata for Advent ...	0	3	
But the day of the Lord (Tenor Recit., Solo and Chorus). From the Cantata for Advent	0	3	
Work out your own Salvation (Bass Solo and Chorus). From the Cantata for Advent ...	0	4	
The Spirit of the Lord is upon me (Tenor Solo and Chorus). From the Cantata for Advent	0	3	
Advent Hymns and Tunes (six appropriate Hymns and Tunes for Congregational use) ...	0	3	

PART SONG.

I love my love in the morning, S.A.T.B 0 3

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"Characterised by gracefulness of form and treatment."—*Musical Opinion.*

"The first piece here, a 'Siciliano in F,' is beautifully worked out, if on somewhat familiar lines. The second piece, a 'Soft Diapason Movement,' is in the style of the older school of writing, but with the chromatic harmonies of the moderns. No. 3, 'Andante con moto in D,' is a flowing movement in 6-8, with themes rather like those of No. 1. The three are excellent as Church Voluntaries."—*Birmingham Daily Post.*

"Dr. Roberts is not only a sound writer, but is also attractive. In the three movements before us, we see the scholar and the artist without a single bar of the dry-as-dust period. The 'Siciliano' is graceful and fluent; the 'Diapason Movement' is of great interest, and the 'Andante con moto' a gem—a perfect dream of beauty. Three perfect teaching pieces."—*Birmingham Daily Gazette.*

Three Introductory Voluntaries. Set II. .. .. net	2	0	
1. Melody in B flat. 2. Moderato in G. 3. Allegretto in A flat.			

"Dr. Roberts has written much good music for the organ, but none, we think, which surpasses the three movements now before us. The first, a 'Melody in B flat,' is easy and melodious, but musicianly; the 'Moderato in G' is a five-part diapason movement of great charm; and the 'Allegretto in A flat' is a lovely bit of part writing."
—*Birmingham Daily Gazette.*

"This collection may be safely recommended. . . . . Well written."
—*Music Trades Review.*

"Three Introductory Voluntaries for the organ deserve special attention."
—*Whitehall Review.*

Three Introductory Voluntaries. Set III. ... ... net	2	0	
1 Diapason Movement in D minor. 2. Pastorale in D. 3. Andante Cantabile in C.			

London: WEEKES & Co., 14, Hanover St., Regent St., W.

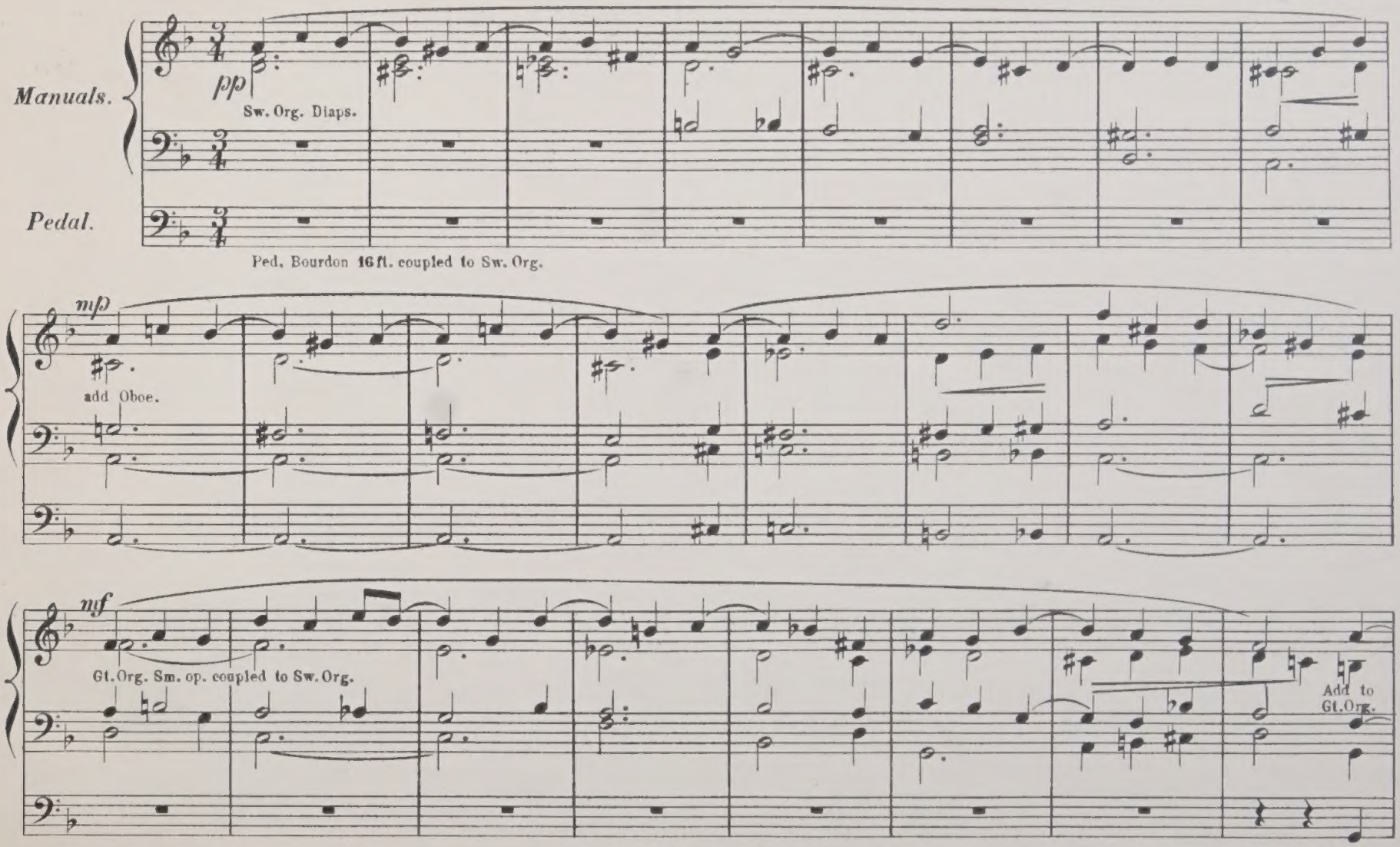
3rd Set

Diapason Movement in D minor.

No I.

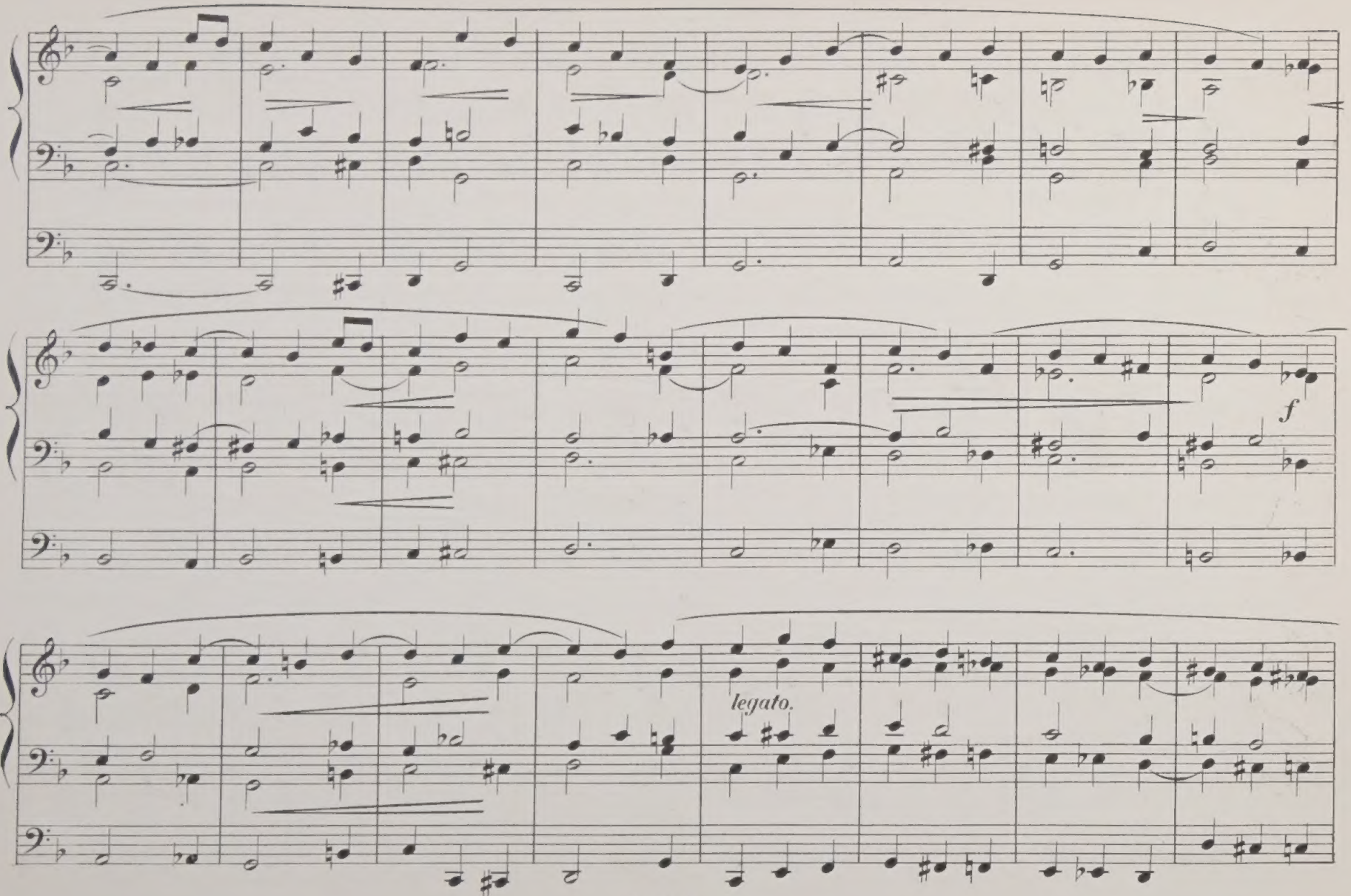
J. VARLEY ROBERTS.
Magdalen College, Oxford.

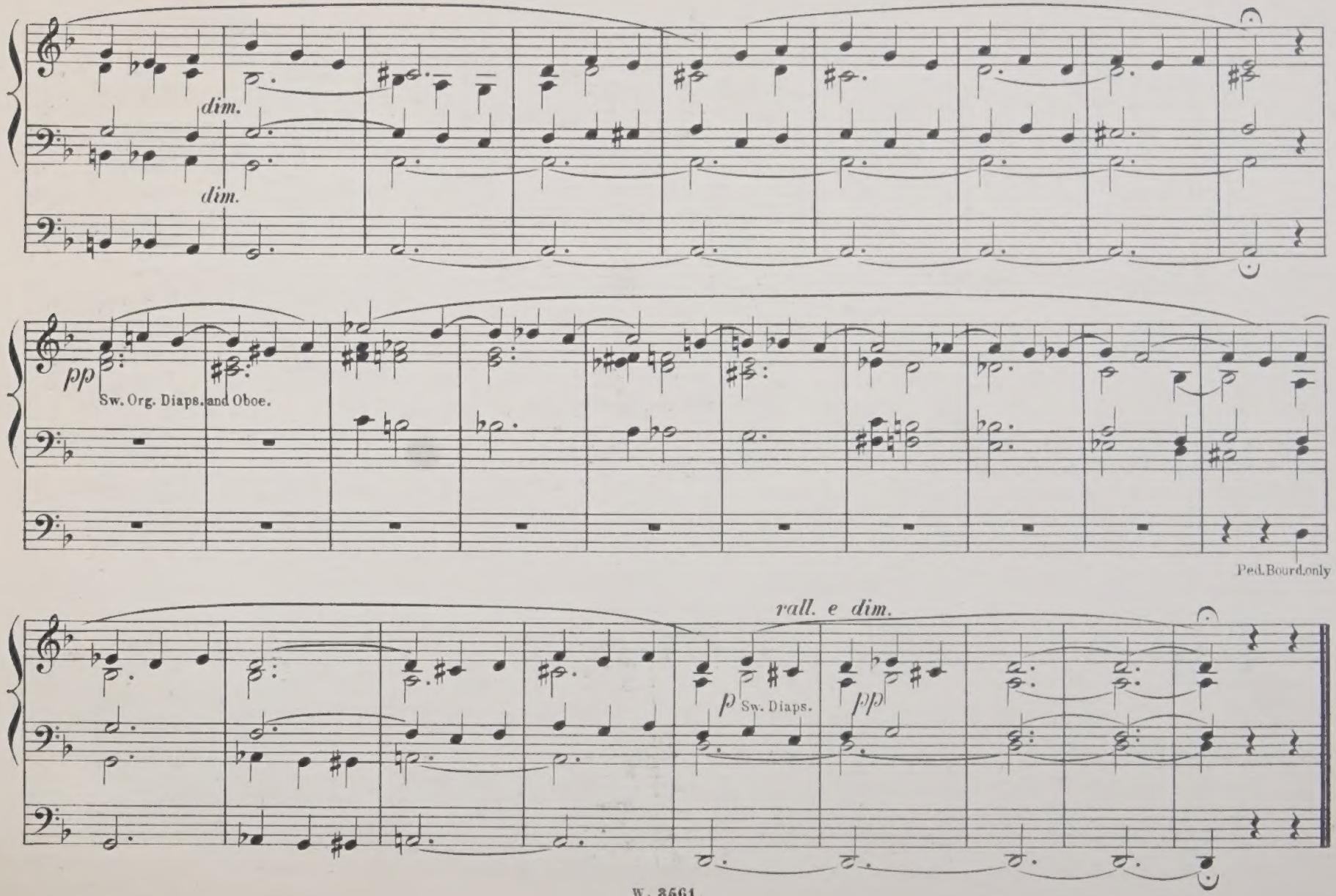
Moderato. ♩=80.



Copyright, 1899, by Weekes & Co
W. 3561.

add 16 ft. open coupled to Gt. Org.

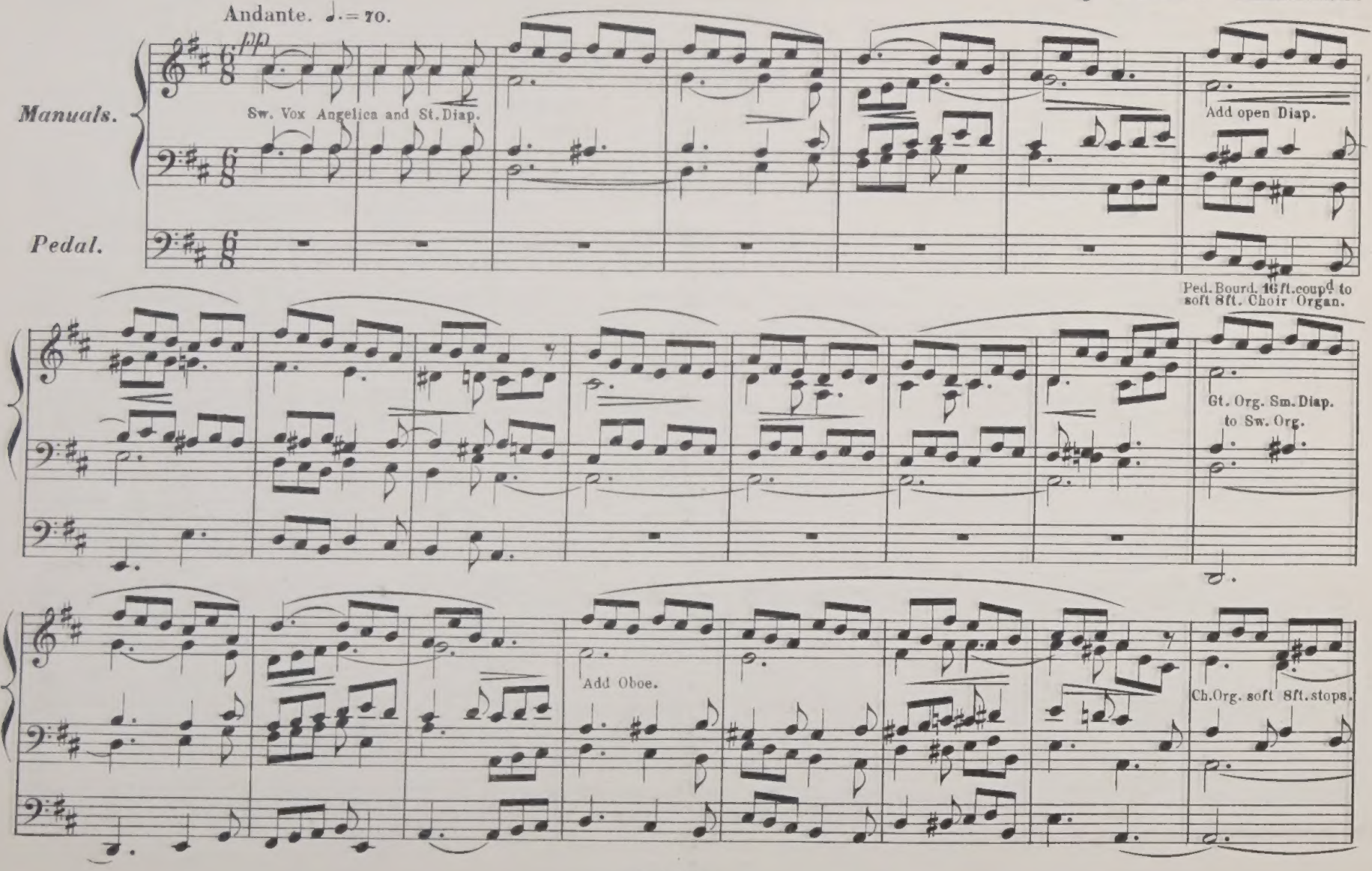

f
legato.

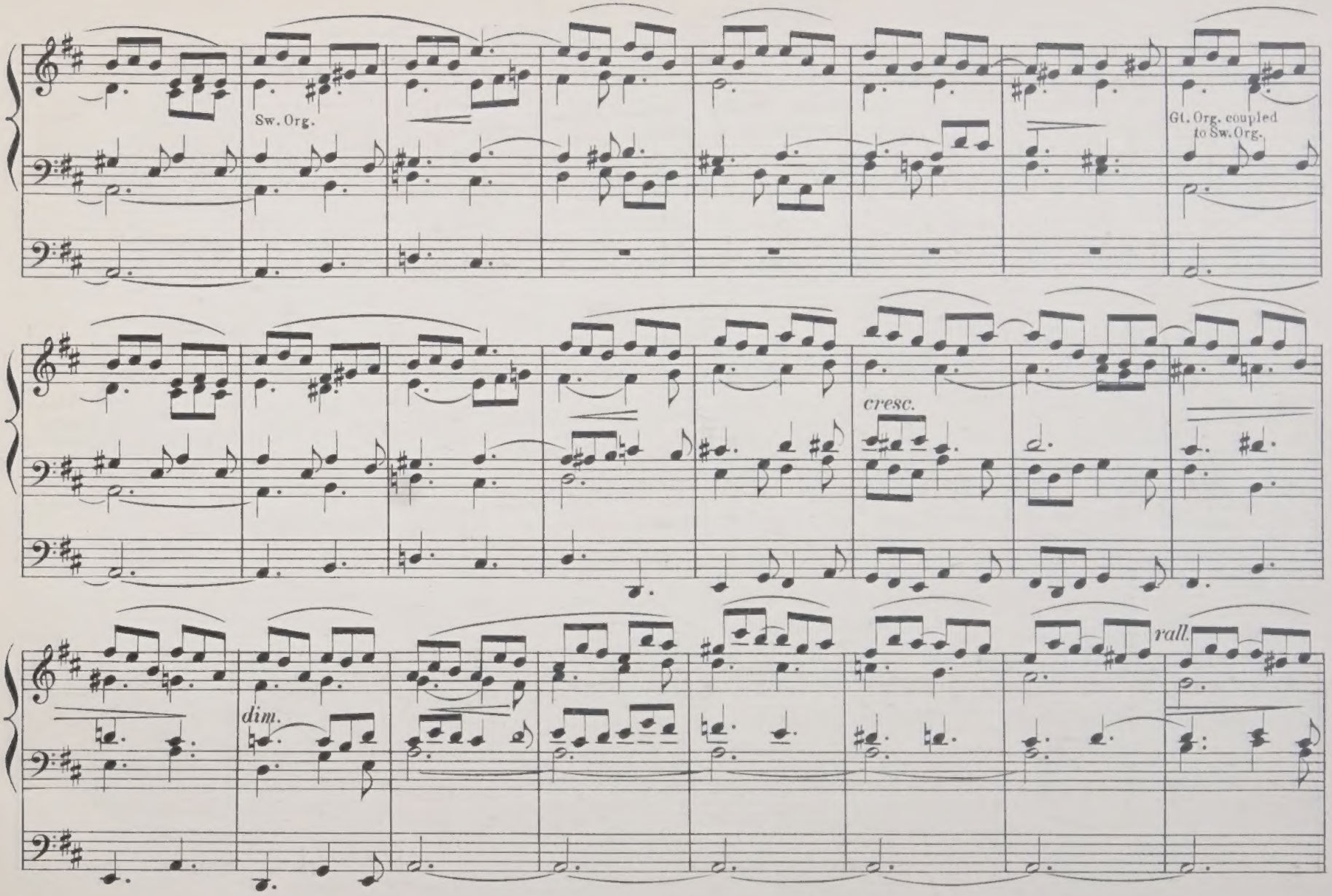

dim.
dim.
pp
Sw. Org. Diaps. and Oboe.
Ped. Bourd. only
rall. e dim.
p Sw. Diaps.
pp

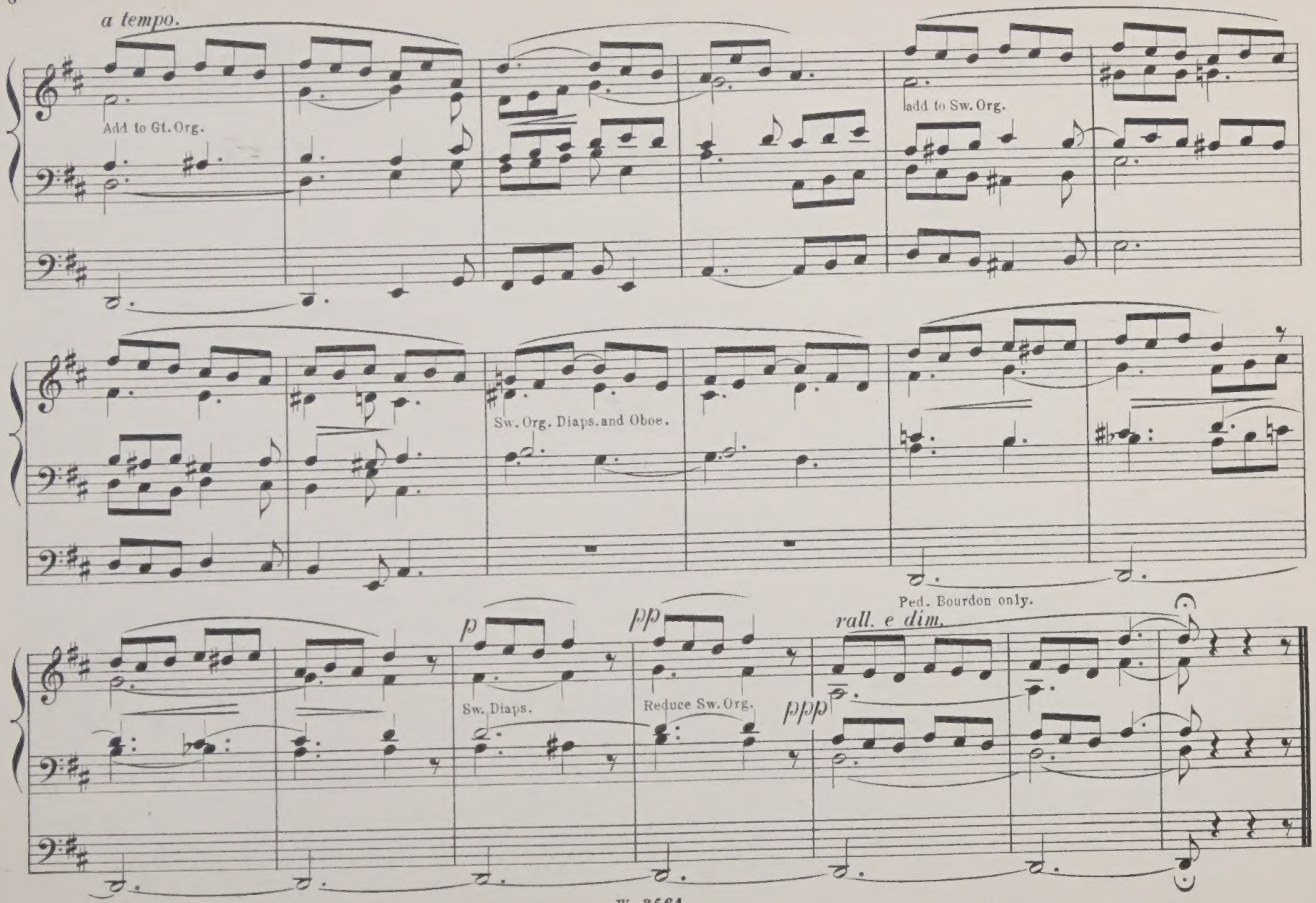
Pastorale in D.

No. II.

J. VARLEY ROBERTS.

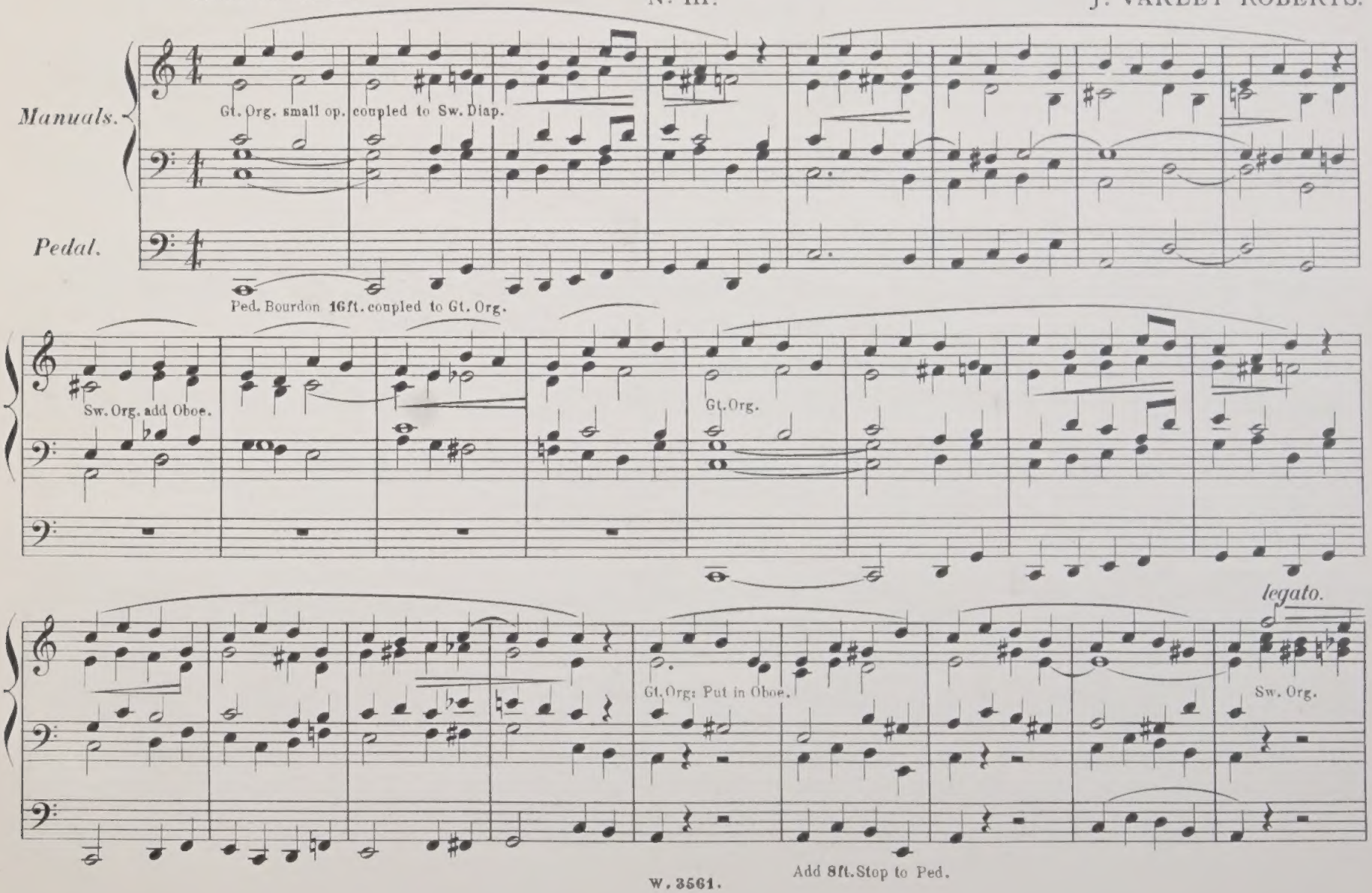


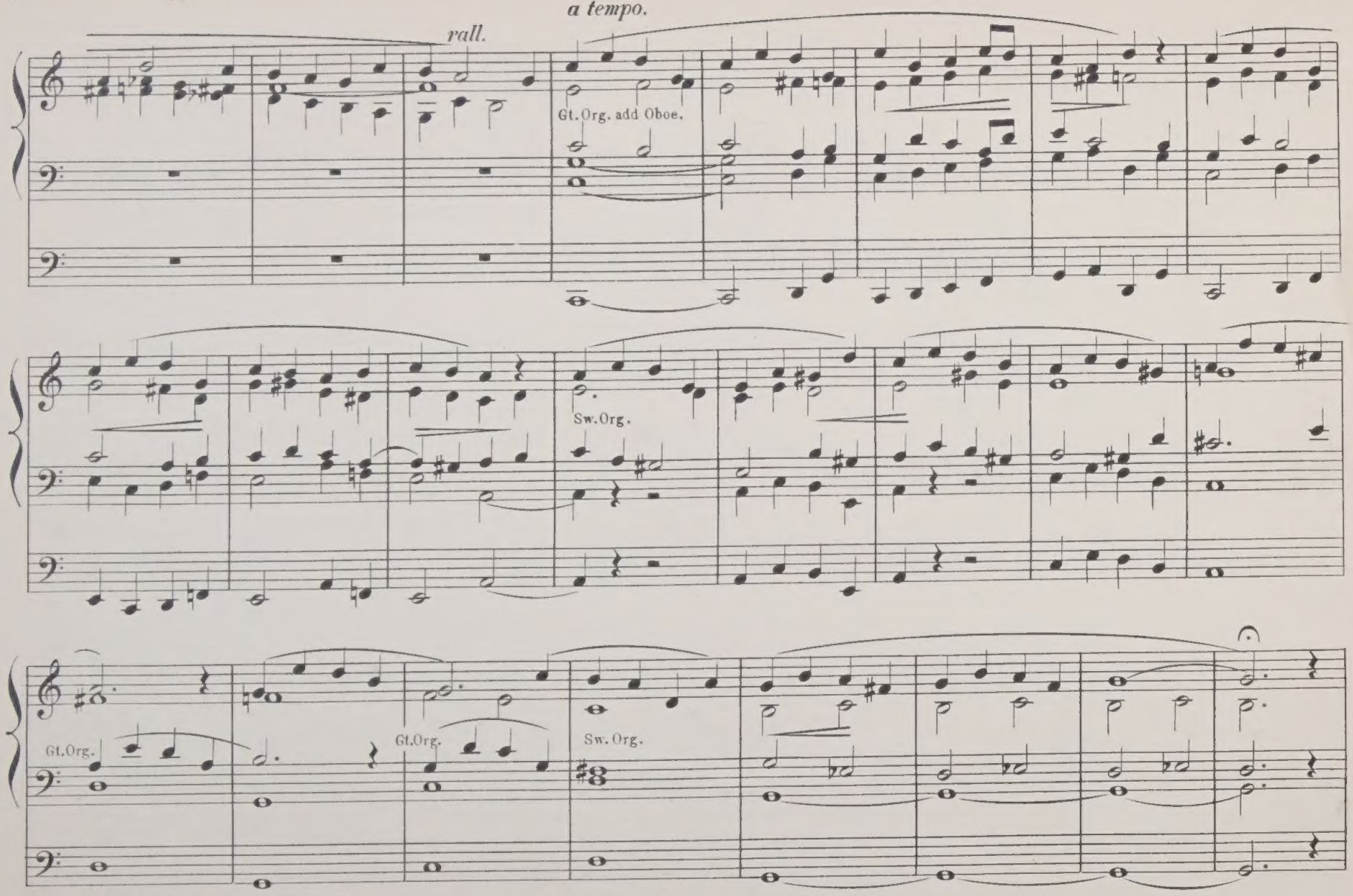

Sw. Org.
Gt. Org. coupled to Sw. Org.
cresc.
dim.
rall.

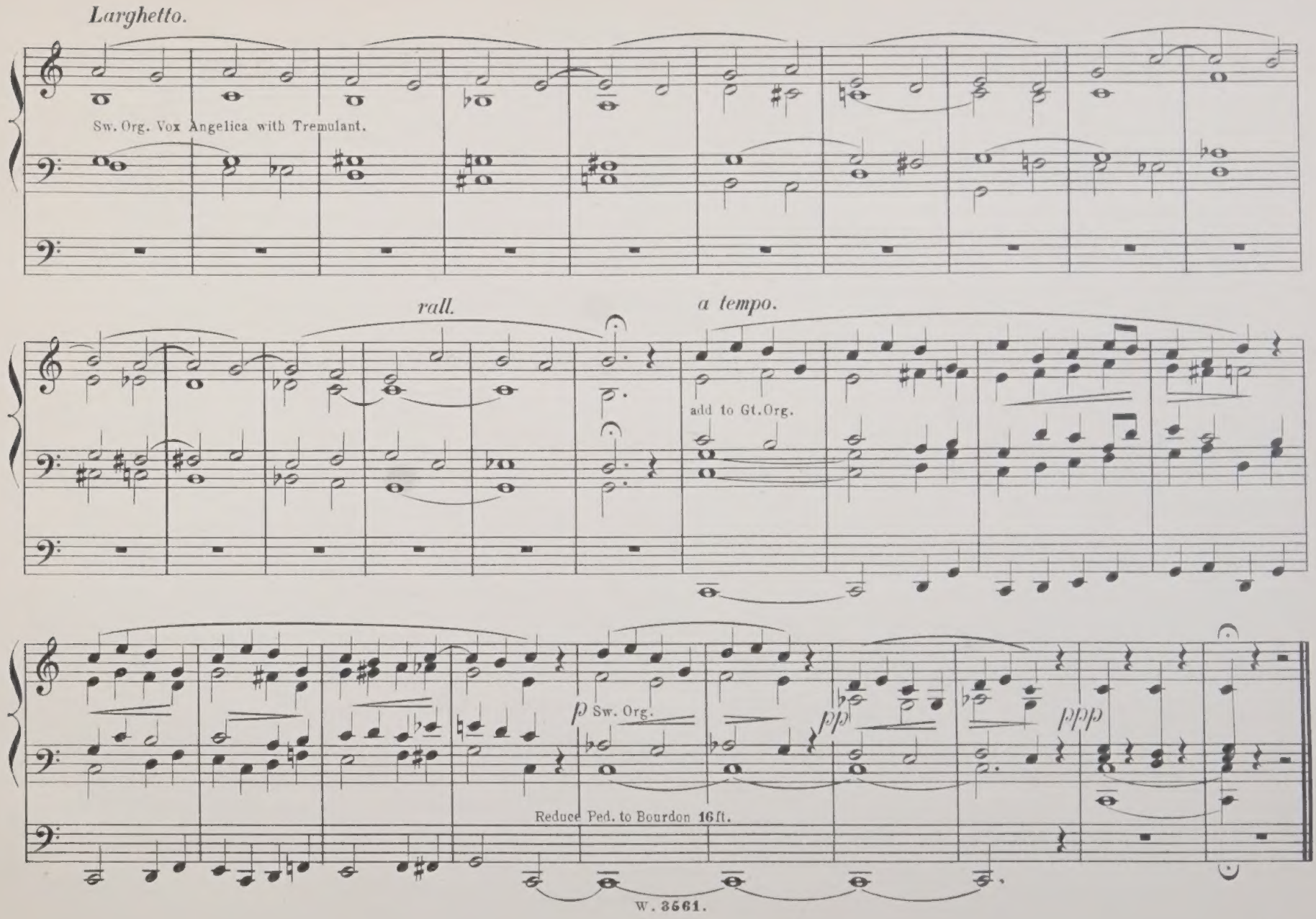

a tempo.
Add to Gt. Org.
add to Sw. Org.
Sw. Org. Diaps. and Oboe.
Ped. Bourdon only.
rall. e dim.
p
pp
ppp
Sw. Diaps.
Reduce Sw. Org.

Andante Cantabile.

Andante. ♩=80. No. III. J. VARLEY ROBERTS.




a tempo.
rall.
Gt. Org. add Oboe.
Sw. Org.
Gt. Org.
Gt. Org.
Sw. Org.


Larghetto.
Sw. Org. Vox Angelica with Tremulant.
rall.
a tempo.
add to Gt. Org.
p Sw. Org.
pp
ppp
Reduce Ped. to Bourdon 16 ft.

MUSICAL COMPOSITIONS BY DR. J. VARLEY ROBERTS.

CANTATAS.

	s.	d.
The Story of the Incarnation. A Church Cantata for Christmas and the Epiphany	1	0

This short musical setting is intended as a Service for the Christmas Season, and is a useful work for church choirs. The text is exclusively from the Bible, and contains some of the prophecies respecting the birth of our Lord, and also the particulars of that birth, the whole forming a complete and connected narrative; carols are interspersed, bearing directly upon the several passages of Scripture sung by the narrator. *Words only, 1d.*

Advent. A Church Cantata for the Season of Advent	1	6

The words based upon the teaching of the Church, selected by the Rev. H. E. Clayton, M.A., Fellows' Chaplain of Magdalen College, Vicar of S. M. Magdalene and Rural Dean of Oxford. *Words only, 1d.*

"The music throughout is expressive and appropriate; the Cantata will no doubt be much in demand."—*Music Trades Review.*

"The music here is marked by devout feeling. Dr. Roberts is widely known as an eminent Church musician."—*Birmingham Daily Post.*

"A very good Cantata for Church use, no less than for other occasions—all the music is expressive. Our musical friends and organists will do well to make a note of this worthy composition."—*Church Times.*

"The composition will merit high favour wherever it becomes known."
—*Musical Opinion.*

"Appropriate and devotional music. This clever Cantata is admirably suited for performance in a church."—*Daily News.*

ANTHEMS.

Six Short Anthems (complete 1s. net, or separately)—

		s.	d.
1.	The Lord God will wipe away tears	0	3
2.	Thou wilt keep him in perfect peace	0	3
3.	Blessed is the man whose strength is in Thee	0	3
4.	Thou shalt shew me the path of life	0	3
5.	In my Father's house are many mansions	0	3
6.	Fear not, for I have redeemed thee	0	3

"Dr. Varley Roberts has a bright and melodious pen, and he is well represented in these pieces of his 'Introductory Voluntaries.' We had an enthusiastic word to say a month or two ago."—*Court Circular.*

"Really serviceable productions are the Six Short Anthems by J. Varley Roberts. These are all noteworthy compositions. Church choirs will welcome this uniformly excellent collection of Anthems."—*Musical Opinion.*

"It is long since we have seen a more useful and valuable issue of Church Music than that comprised by the Six Short Anthems by Dr. J. Varley Roberts, of Oxford. To speak of them as a whole, and to at once dismiss them as being everything that organist, choirmaster, or choir could desire, is our first impulse. The six may be purchased complete for a shilling (or separately at 3d. each), and we advise our organist friends to do themselves the service of seeing them at once."—*Birmingham Daily Gazette.*

"We strongly recommend the choirmaster in search of interesting music for his choir to buy these and read them through. He cannot fail to be struck with the many excellent qualities of such musicianly and spontaneous music, and to put it in rehearsal at once."
—*Musical News.*

And the Angel said unto them (for Christmas)	0	3
In that day . . . . O come, O come, Emmanuel. (Tenor, Recit. and Chorus. Advent or Christmas.)	0	2
I will sing unto the Lord (Festival Anthem)	0	6
I will magnify (for Harvest)	0	3
In those days came John the Baptist (Bass Recit. and Chorale). From the Cantata for Advent	0	2
Rejoice greatly, O daughter of Zion (Tenor or Soprano Solo). Hosanna to the Son of David (Chorus). From the Cantata for Advent	0	4
Behold he cometh with clouds (Bass Solo and Chorus). From the Cantata for Advent ...	0	3
But the day of the Lord (Tenor Recit., Solo and Chorus). From the Cantata for Advent	0	3
Work out your own Salvation (Bass Solo and Chorus). From the Cantata for Advent ...	0	4
The Spirit of the Lord is upon me (Tenor Solo and Chorus). From the Cantata for Advent	0	3
Advent Hymns and Tunes (six appropriate Hymns and Tunes for Congregational use) ...	0	3

PART SONG.

I love my love in the morning, S.A.T.B.	0	3

"The piece is very well written."—*Birmingham Daily Post.*
"A four part song, without a dry bar in it."—*Birmingham Gazette.*
"A melodious and smoothly written part song."—*Musical Times.*
"A delightful little four-part song."—*Hearth and Home.*
"Delightfully arranged as a four-part song."—*The Lady's Pictorial.*

ORGAN MUSIC.

Pastorale in C (from "The Story of the Incarnation")	net	1	6
March in D " "	net	1	6
The Bell Voluntary	net	1	6
Three Introductory Voluntaries. Set I.	net	2	0

1. Siciliano in F. 2. Soft Diapason Movement in F. 3. Andante con moto in D.

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"All of which, while written in a dignified style, are pleasing in their melodic flow."—*Musical Opinion.*

"There is a suggestion of the fine old Italian musician, Corelli, in these Voluntaries. They are not imitative, but have a similar graceful and soothing flow of melody, and are attractive voluntaries for the organ."—*Era.*

"Specimens of high-class organ music of distinctly pleasing effect. They will prove very useful."—*Church Bells.*

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Three Introductory Voluntaries. Set II.	net	2	0

1. Melody in B flat. 2. Moderato in G. 3. Allegretto in A flat.

"Dr. Roberts has written much good music for the organ, but none, we think, which surpasses the three movements now before us. The first, a 'Melody in B flat,' is easy and melodious, but musicianly; the 'Moderato in G' is a five-part diapason movement of great charm; and the 'Allegretto in A flat' is a lovely bit of part writing."
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—*Music Trades Review.*

"Three Introductory Voluntaries for the organ deserve special attention."
—*Whitehall Review.*

Three Introductory Voluntaries. Set III.	net	2	0

1. Diapason Movement in D minor. 2. Pastorale in D. 3. Andante Cantabile in C.

London: WEEKES & Co., 14, Hanover St., Regent St., W.

Inscribed to my friend Dr A.H.MANN,
Organist of King's College, Cambridge.

Set IV.

Three Introductory Voluntaries

FOR THE

ORGAN

BY

J. VARLEY ROBERTS.

(Magdalen College, Oxford.)

Set I.

No 1. SICILIANO ..... IN F.
„ 2. SOFT DIAPASON MOVEMENT IN F.
„ 3. ANDANTE CON MOTO ..... IN D.
(Copyright, 1897, by Weekes & Co)

Set II.

No 1. MELODY ..... IN B FLAT.
„ 2. MODERATO ..... IN G.
„ 3. ALLEGRETTO. IN A FLAT.
(Copyright, 1898, by Weekes & Co)

Set III.

No 1. DIAPASON MOVEMENT IN D MINOR.
„ 2. PASTORALE ..... IN D.
„ 3. ANDANTE CANTABILE IN C.
(Copyright, 1899, by Weekes & Co)

Set IV.

No 1. BERCEUSE (Cradle Song) IN E FLAT
„ 2. IMPROMPTU ..... IN F.
„ 3. MEDITATION ..... IN E.
(Copyright, 1901, by Weekes & Co)

Ent. Sta. Hall.

Price 2/- net

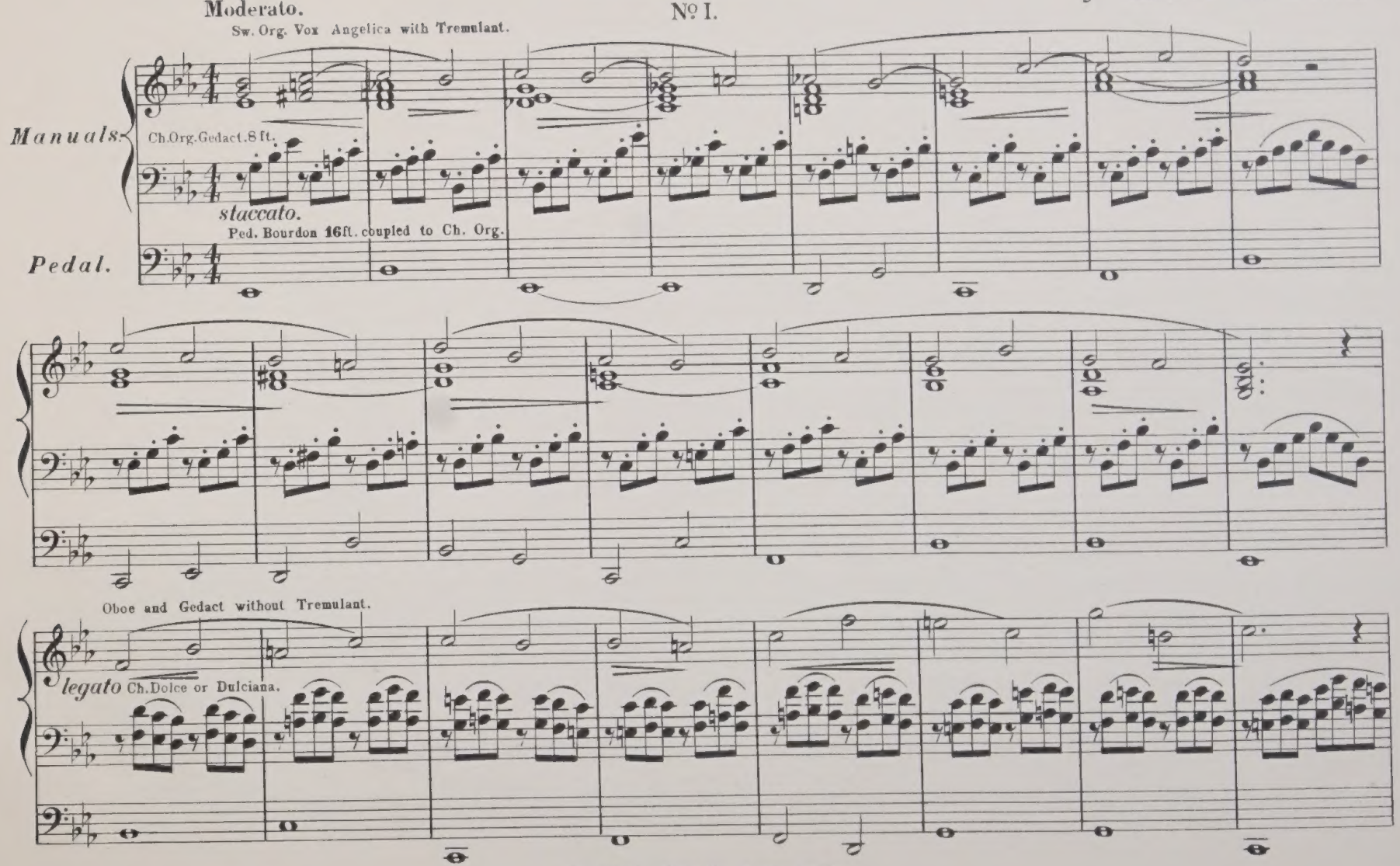
London: WEEKES & Co, 14, Hanover Street, Regent Street, W.
Chicago, U.S.A.: CLAYTON F. SUMMY Co, 220, Wabash Avenue.

Berceuse.

(CRADLE SONG)

J. VARLEY ROBERTS.

No I.



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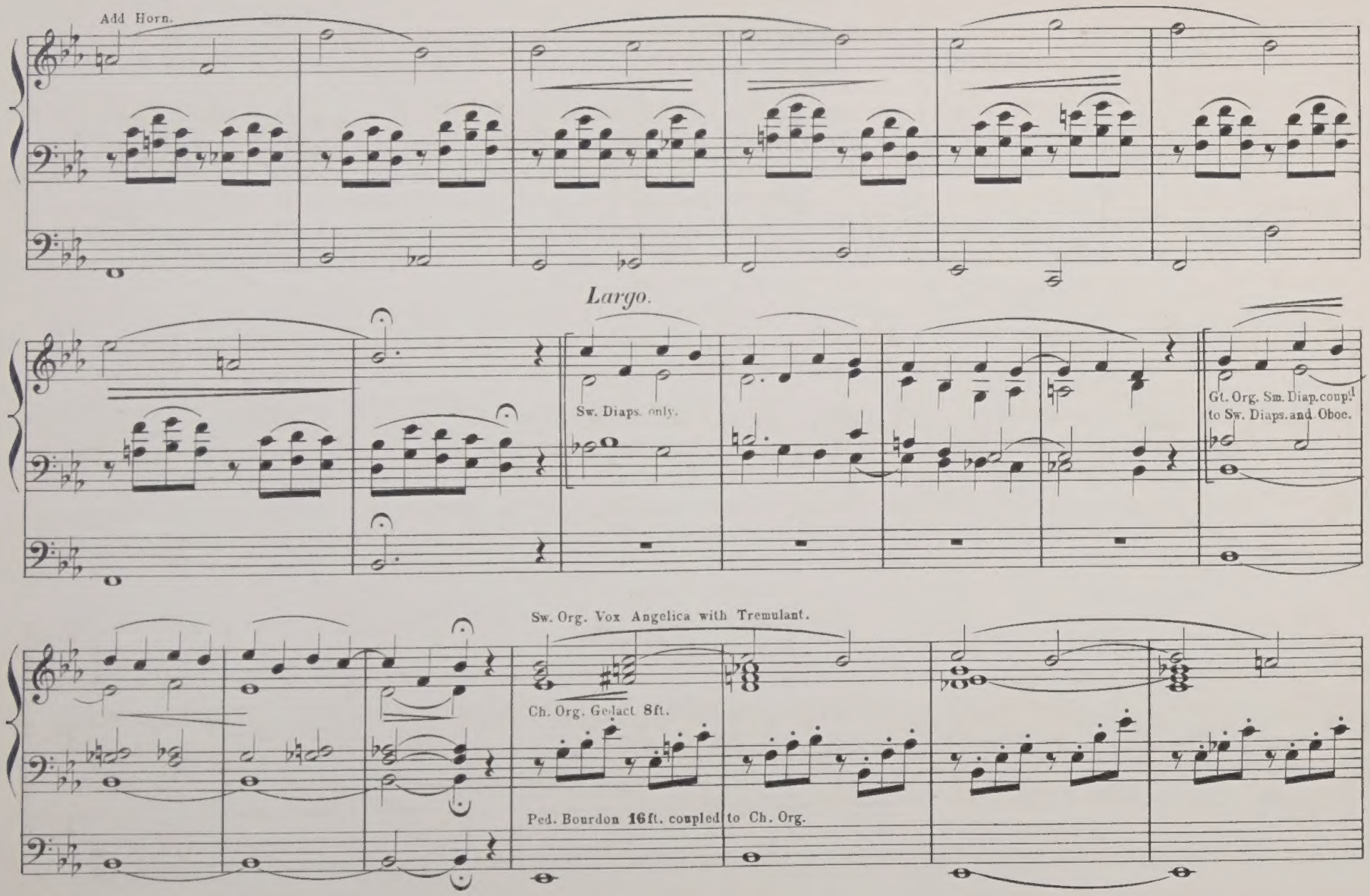
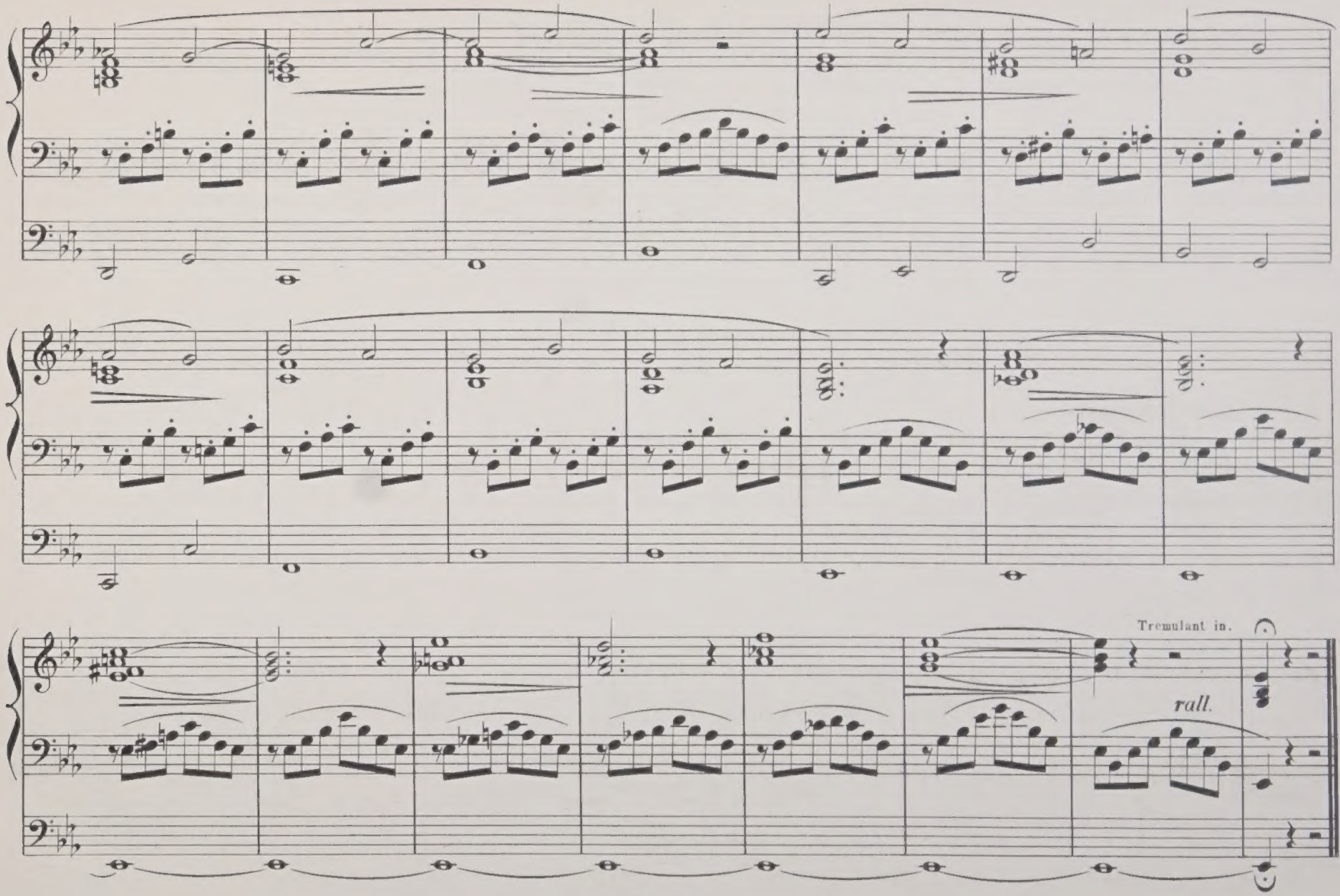

Add Horn.
Largo.
Sw. Diaps. only.
Gt. Org. Sm. Diap. coup.d to Sw. Diaps. and Oboe.
Sw. Org. Vox Angelica with Tremulant.
Ch. Org. Gedact 8ft.
Ped. Bourdon 16ft. coupled to Ch. Org.

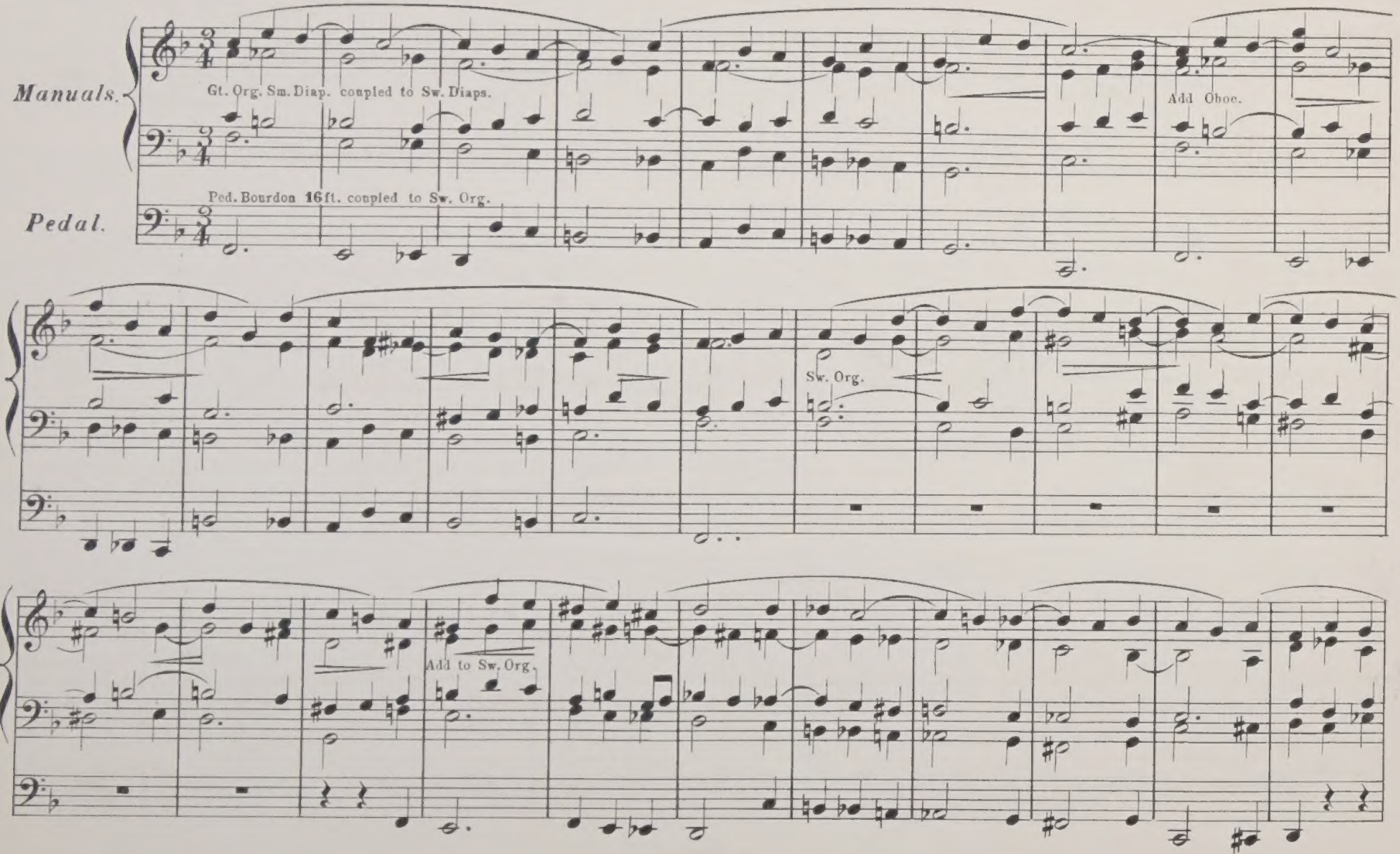

Tremulant in.
rall.

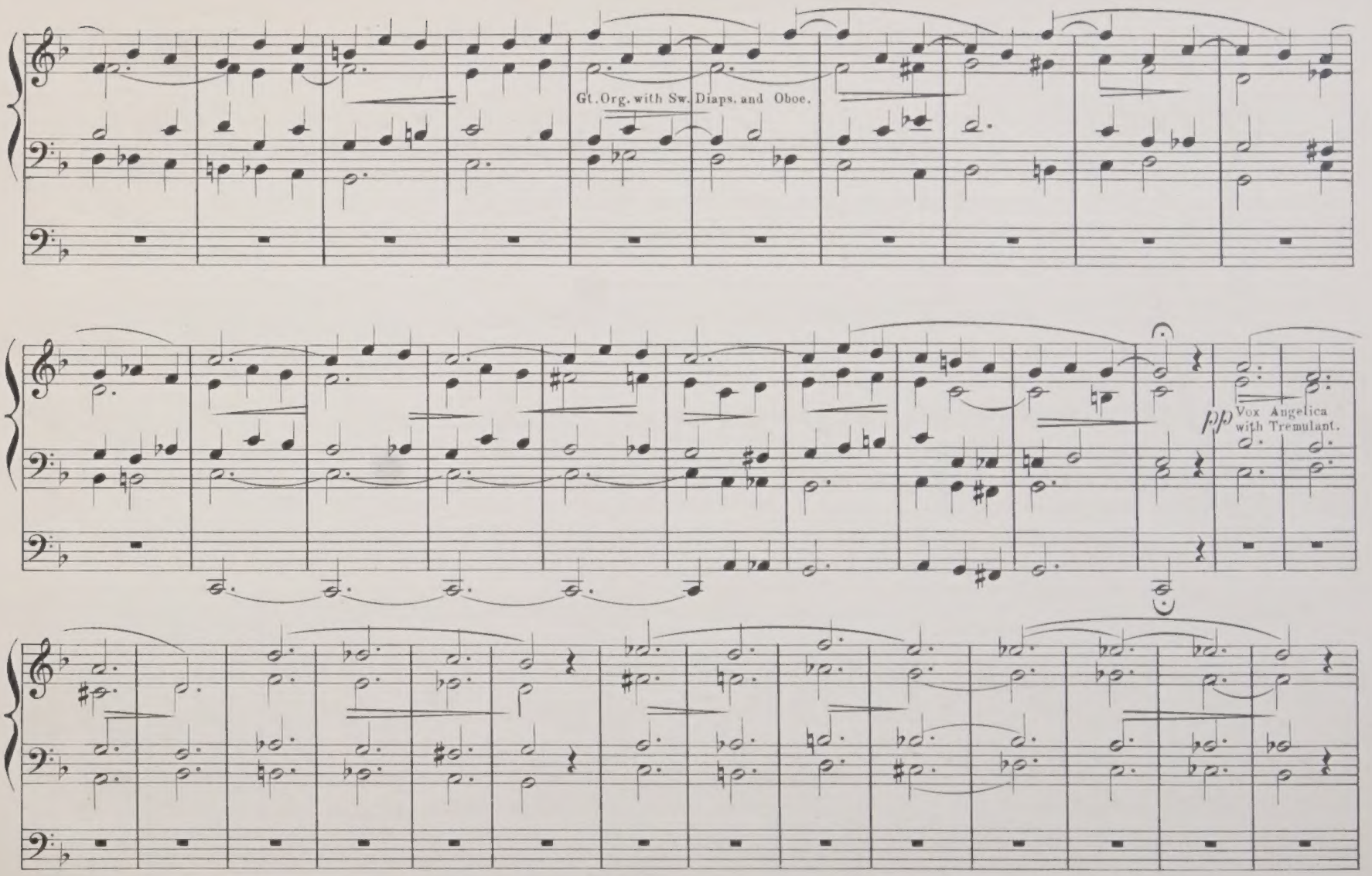
Impromptu in F.

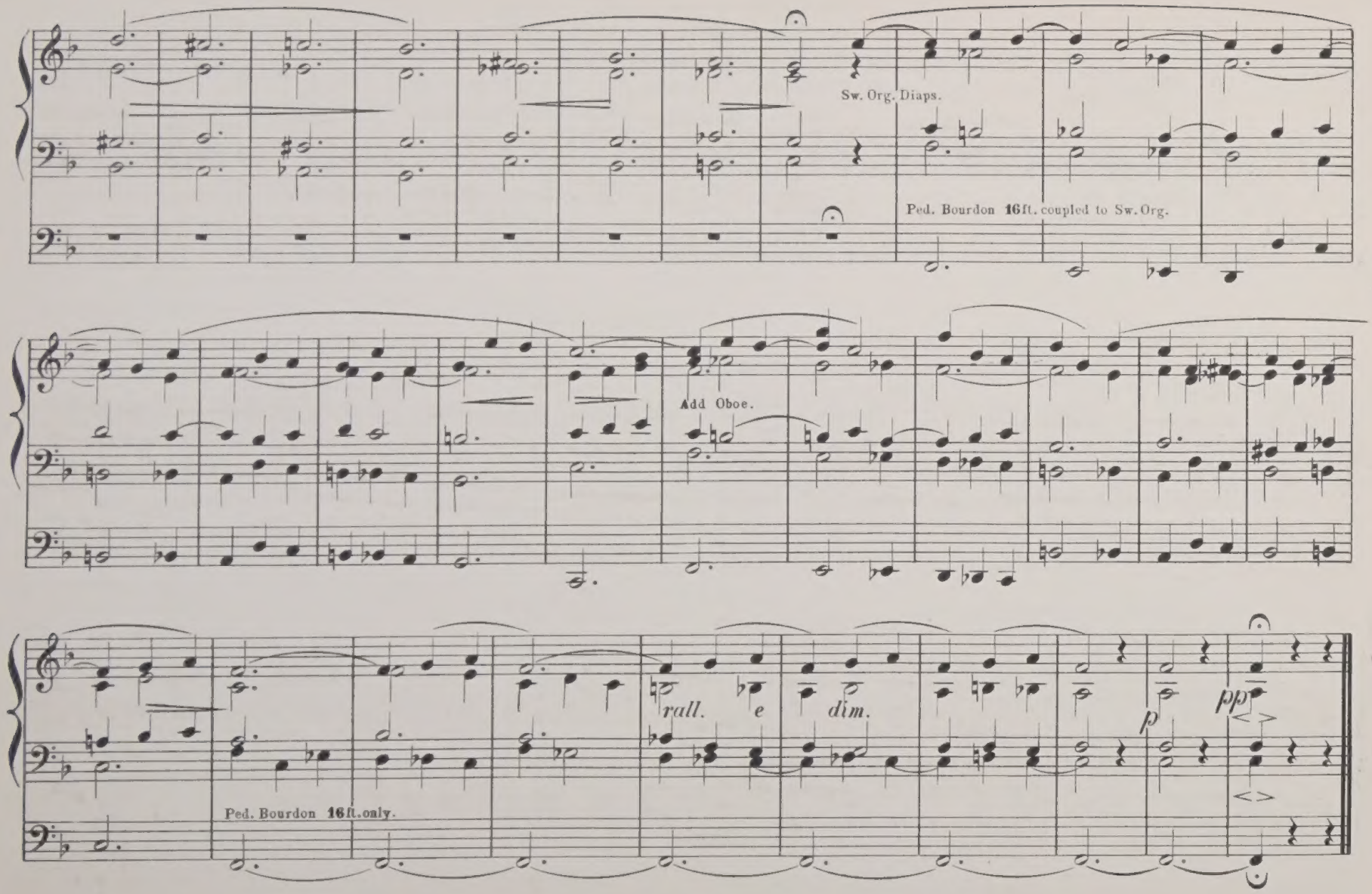
Andante. ♩ = 100.

№ II.

J. VARLEY ROBERTS.




Gt. Org. with Sw. Diaps. and Oboe.
pp Vox Angelica with Tremulant.


Sw. Org. Diaps.
Ped. Bourdon 16ft. coupled to Sw. Org.
Add Oboe.
rall.
e
dim.
p
pp
Ped. Bourdon 16ft. only.

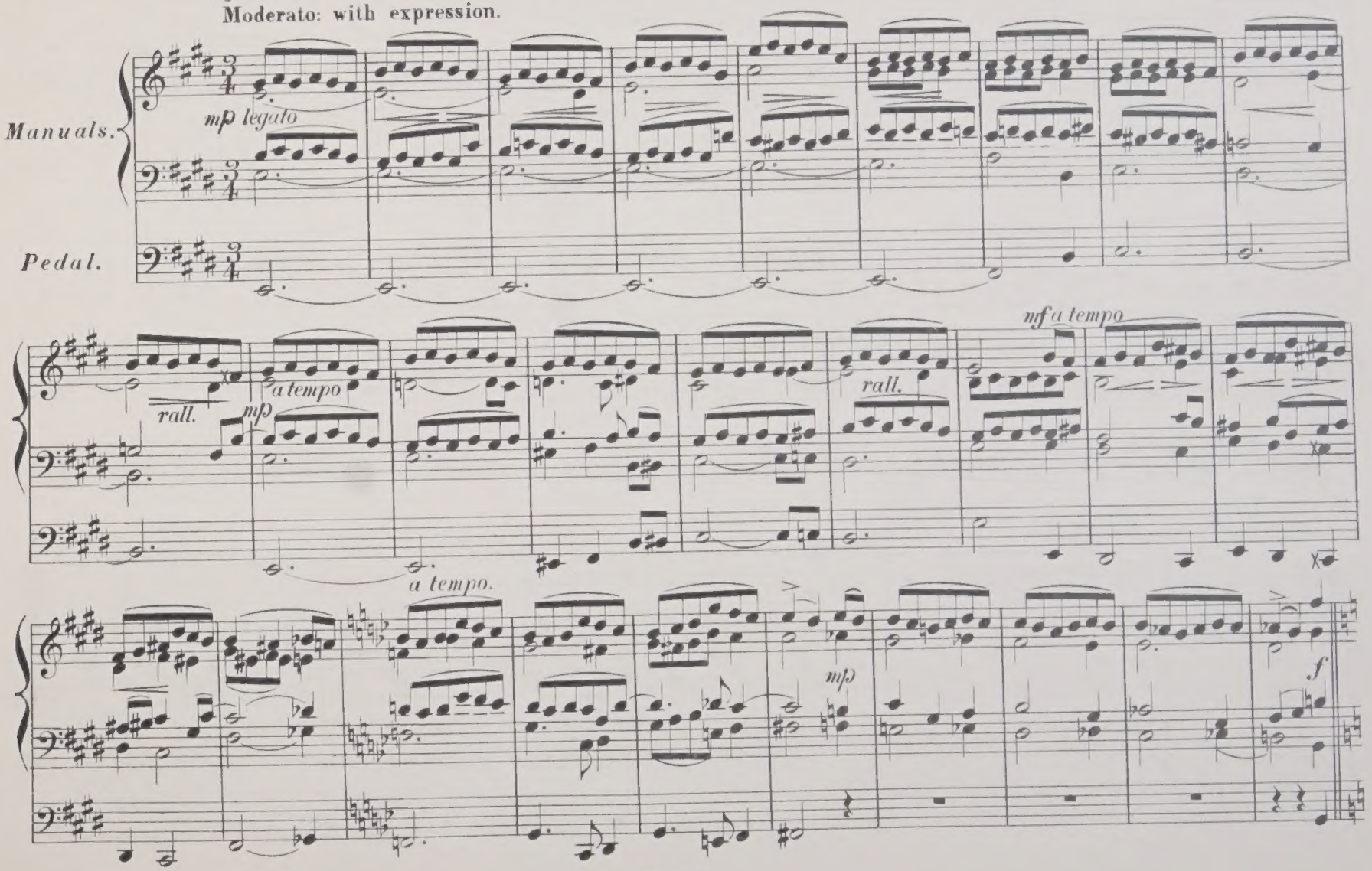
Meditation.

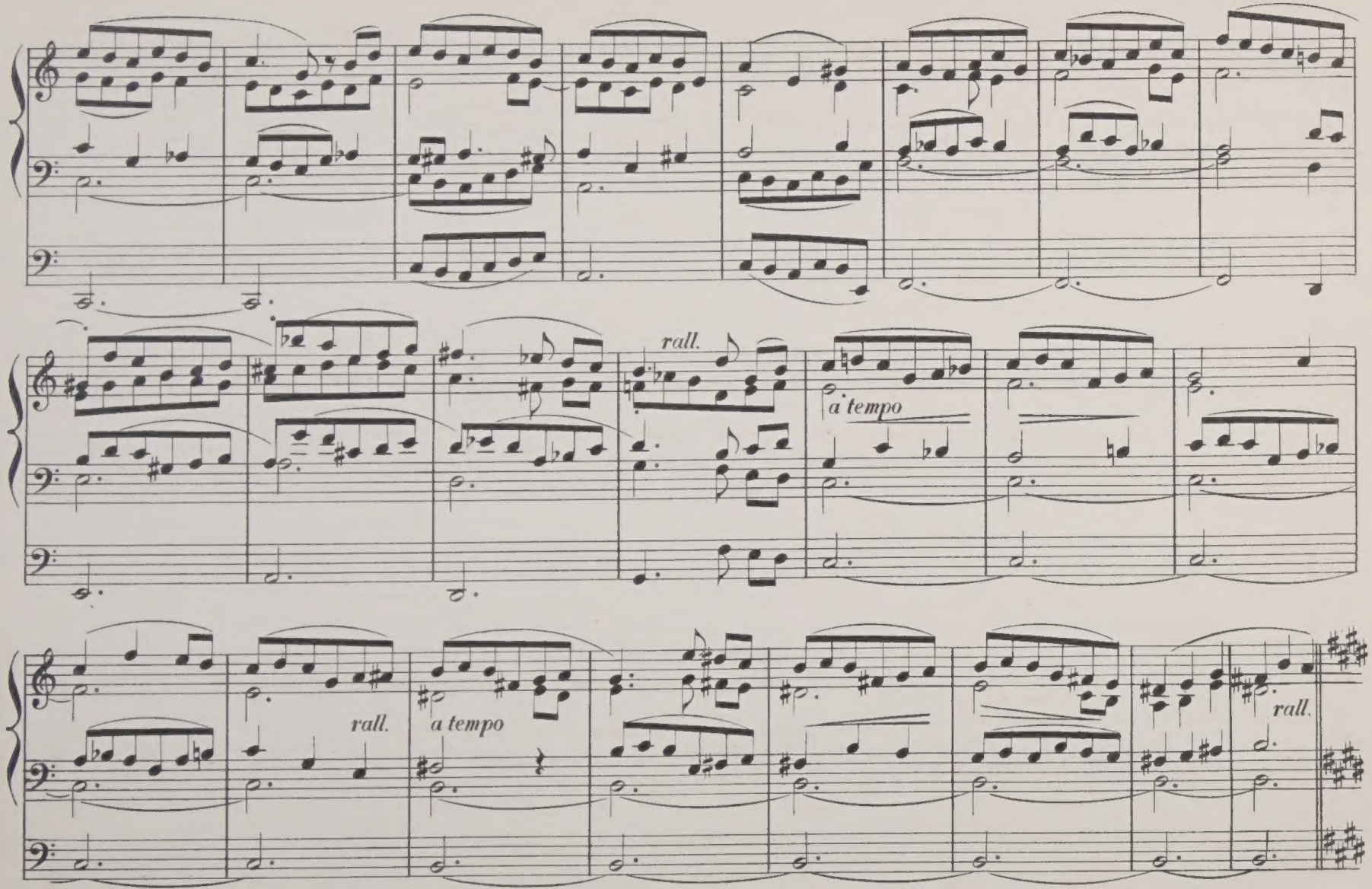
№ III.

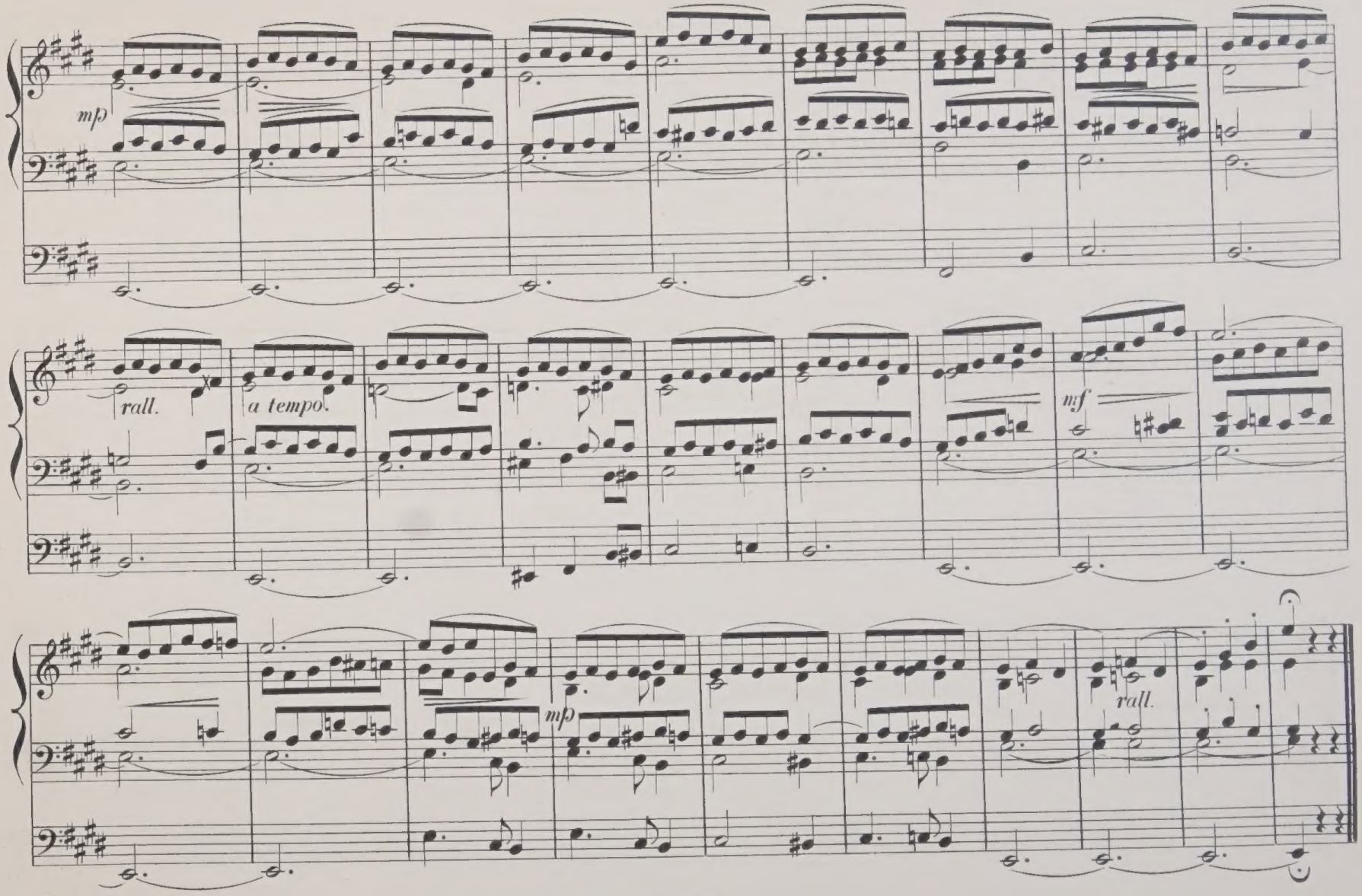
J. VARLEY ROBERTS.

Registration, ad lib.

Moderato: with expression.




rall.
a tempo
rall.
a tempo
rall.


mp
rall.
a tempo.
mf
mp
rall.

MUSICAL COMPOSITIONS BY DR. J. VARLEY ROBERTS.

CANTATAS.

The Story of the Incarnation. A Church Cantata for Christmas and the Epiphany ... ... *s.* 1 *d.* 0

This short musical setting is intended as a Service for the Christmas Season, and is a useful work for church choirs. The text is exclusively from the Bible, and contains some of the prophecies respecting the birth of our Lord, and also the particulars of that birth, the whole forming a complete and connected narrative; carols are interspersed, bearing directly upon the several passages of Scripture sung by the narrator. *Words only*, 1*d*.

Advent. A Church Cantata for the Season of Advent 1 6

The words based upon the teaching of the Church, selected by the Rev. H. E. Clayton, M.A., Fellows' Chaplain of Magdalen College, Vicar of S. M. Magdalene and Rural Dean of Oxford. *Words only*, 1*d*.

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"A very good Cantata for Church use, no less than for other occasions—all the music is expressive. Our musical friends and organists will do well to make a note of this worthy composition."—*Church Times.*

"The composition will merit high favour wherever it becomes known."
—*Musical Opinion.*

"Appropriate and devotional music. This clever Cantata is admirably suited for performance in a church."—*Daily News.*

ANTHEMS.

Six Short Anthems (complete 1s. net, or separately)—

1.	The Lord God will wipe away tears	0 3
2.	Thou wilt keep him in perfect peace	0 3
3.	Blessed is the man whose strength is in Thee	0 3
4.	Thou shalt shew me the path of life	0 3
5.	In my Father's house are many mansions	0 3
6.	Fear not, for I have redeemed thee	0 3

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—*Musical News.*

And the Angel said unto them (for Christmas)	0 3
In that day . . . . O come, O come, Emmanuel. (Tenor, Recit. and Chorus. Advent or Christmas.)	0 2
I will sing unto the Lord (Festival Anthem)	0 6
I will magnify (for Harvest)	0 3
In those days came John the Baptist (Bass Recit. and Chorale). From the Cantata for Advent	0 2
Rejoice greatly, O daughter of Zion (Tenor or Soprano Solo). Hosanna to the Son of David (Chorus). From the Cantata for Advent	0 4
Behold he cometh with clouds (Bass Solo and Chorus). From the Cantata for Advent ...	0 3
But the day of the Lord (Tenor Recit., Solo and Chorus). From the Cantata for Advent	0 3
Work out your own Salvation (Bass Solo and Chorus). From the Cantata for Advent ...	0 4
The Spirit of the Lord is upon me (Tenor Solo and Chorus). From the Cantata for Advent	0 3
Advent Hymns and Tunes (six appropriate Hymns and Tunes for Congregational use) ...	0 3

THE NATIONAL ANTHEM.

God save the King, in G (S.A.T.B.) and E flat for Men's Voices	*s.* 0 *d.* 1

PART SONG.

I love my love in the morning, S.A.T.B.	0 3

"The piece is very well written."—*Birmingham Daily Post.*
"A four-part song, without a dry bar in it."—*Birmingham Gazette.*
"A melodious and smoothly written part song."—*Musical Times.*
"A delightful little four-part song."—*Hearth and Home.*
"Delightfully arranged as a four-part song."—*The Lady's Pictorial.*

ORGAN MUSIC.

Pastorale in C (from "The Story of the Incarnation")	net	1 6
March in D " "	net	1 6
The Bell Voluntary	net	1 6
Three Introductory Voluntaries. Set I.	net	2 0

1. Siciliano in F. 2. Soft Diapason Movement in F. 3. Andante con moto in D.

"Dr. Roberts' work has many graces, and they are all in evidence in these Voluntaries. We commend the issue."—*Court Circular.*

"These Voluntaries include a charming 'Siciliano,' a 'Soft Diapason Movement,' of less interest, and thirdly, an 'Andante con moto,' which is very bright and decidedly the best piece of the three."—*Manchester Guardian.*

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Three Introductory Voluntaries. Set II.	net	2 0

1. Melody in B flat. 2. Moderato in G. 3. Allegretto in A flat.

"Dr. Roberts has written much good music for the organ, but none, we think, which surpasses the three movements now before us. The first, a 'Melody in B flat,' is easy and melodious, but musicianly; the 'Moderato in G' is a five-part diapason movement of great charm; and the 'Allegretto in A flat' is a lovely bit of part writing."
—*Birmingham Daily Gazette.*

"This collection may be safely recommended. . . . . Well written."
—*Music Trades Review.*

"Three Introductory Voluntaries for the organ deserve special attention."
—*Whitehall Review.*

Three Introductory Voluntaries. Set III.	net	2 0

1. Diapason Movement in D minor. 2. Pastorale in D. 3. Andante Cantabile in C.

"Dr. Varley Roberts has a bright and melodious pen, and he is well represented in these pieces of his 'Introductory Voluntaries.'—*Court Circular.*

Three Introductory Voluntaries. Set IV.

1. Berceuse (Cradle Song) in E flat. 2. Impromptu in F. 3. Meditation in E.

London: WEEKES & Co., 14, Hanover St., Regent St., W.

Inscribed to my friend Dr H. P. ALLEN,
Organist of New College, Oxford.

SET V.

Three Introductory Voluntaries

FOR THE

ORGAN

BY

J. VARLEY ROBERTS.

(Magdalen College, Oxford.)

Set I.

Nº 1. SICILIANO ..... IN F.
„ 2. SOFT DIAPASON MOVEMENT IN F.
„ 3. ANDANTE CON MOTO ..... IN D.
(Copyright, 1897, by Weekes & Cº)

Set II.

Nº 1. MELODY ..... IN B FLAT.
„ 2. MODERATO ..... IN G.
„ 3. ALLEGRETTO IN A FLAT.
(Copyright, 1898, by Weekes & Cº)

Set III.

Nº 1. DIAPASON MOVEMENT IN D MINOR.
„ 2. PASTORALE ..... IN D.
„ 3. ANDANTE CANTABILE IN C.
(Copyright, 1899, by Weekes & Cº)

Set IV.

Nº 1. BERCEUSE (Cradle Song) IN E FLAT.
„ 2. IMPROMPTU ..... IN F.
„ 3. MEDITATION ..... IN E.
(Copyright, 1901, by Weekes & Cº)

Set V.

Nº 1. NOCTURNE ..... IN F.
„ 2. PRELUDE ..... IN E.
„ 3. ELEGY .....
(Copyright, 1902, by Weekes & Cº)

Set VI.

Nº 1. ELEVATION ..... IN D FLAT.
„ 2. RELIGIOSO ..... IN B FLAT.
„ 3. GRAZIOSO ..... IN D.
(Copyright, 1902, by Weekes & Cº)

Ent. Sta. Hall.

Price 2/- net

London: WEEKES & Cº, 14, Hanover Street, Regent Street, W.
Chicago, U.S.A.: CLAYTON F. SUMMY Cº, 220, Wabash Avenue.

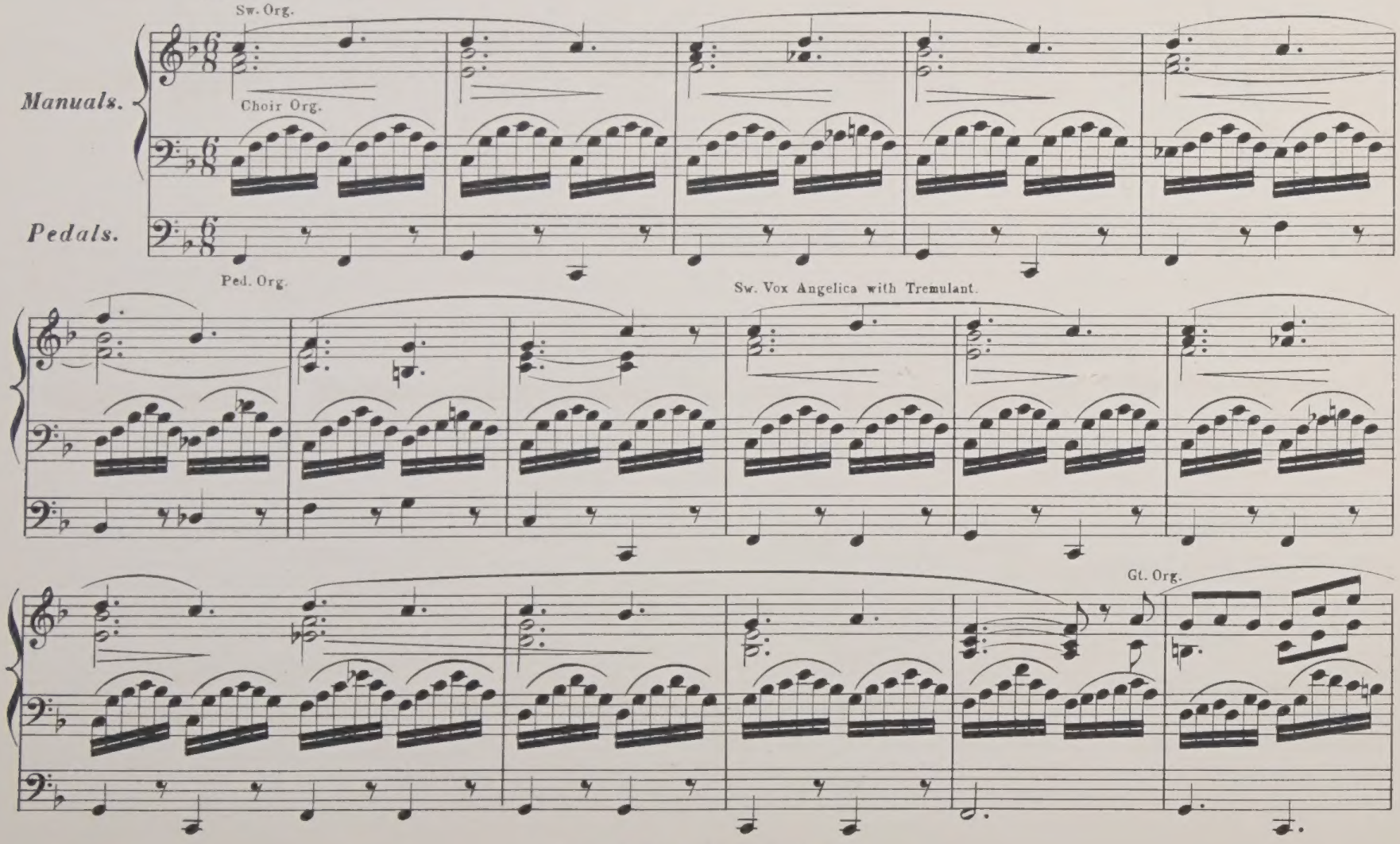
Sw. Soft 8ft. flue stops, and Oboe.
Gt. Sm. open Diap or Hohl Flute.
Ch. Lieblich Gedact 8ft. and soft Lieblich Gedact 4ft.
Ped. Bourdon 16 ft. and Flute Bass 8ft.

Nocturne in F.

No. I.

J. VARLEY ROBERTS.

Andante. ♩.=72.



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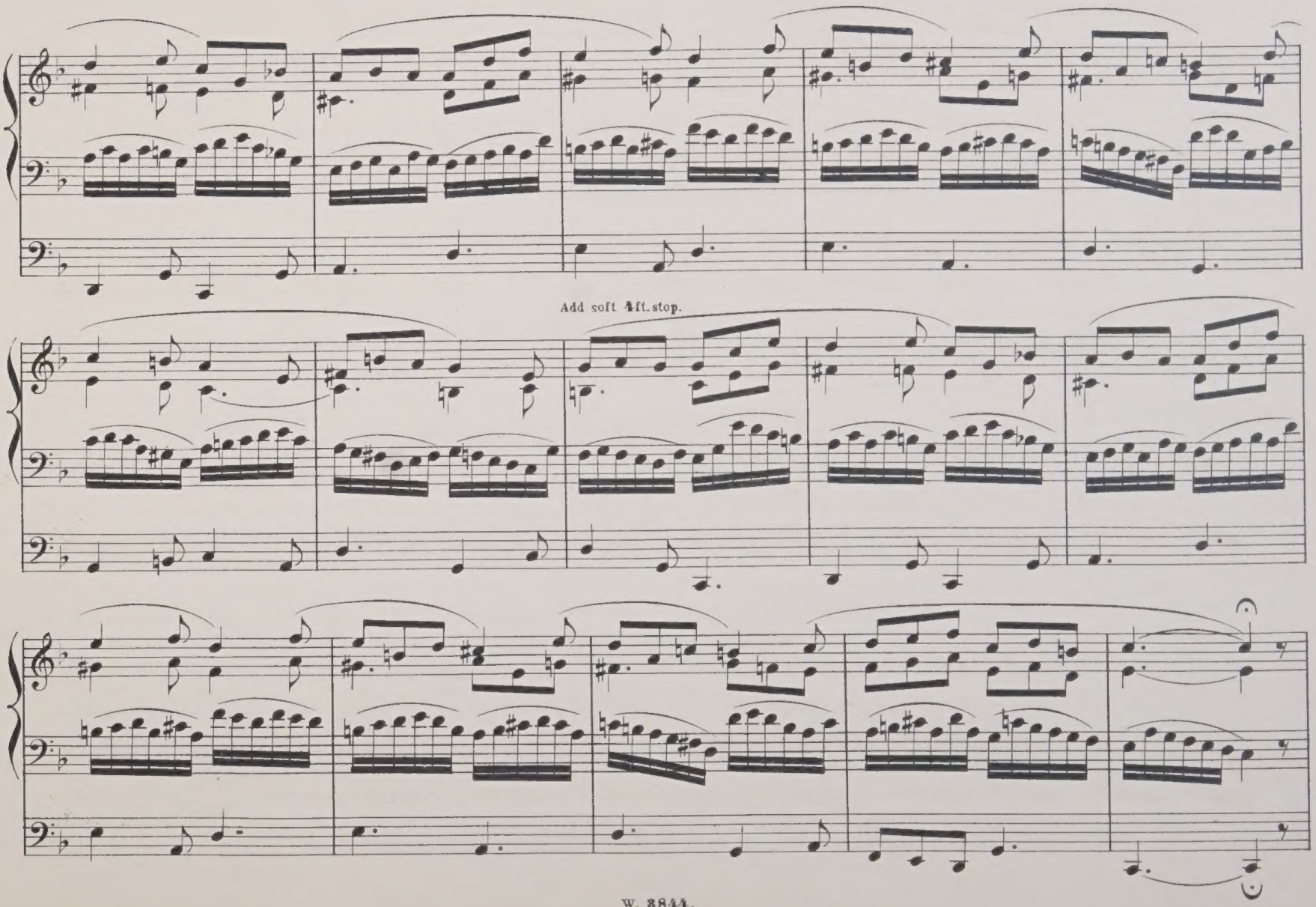
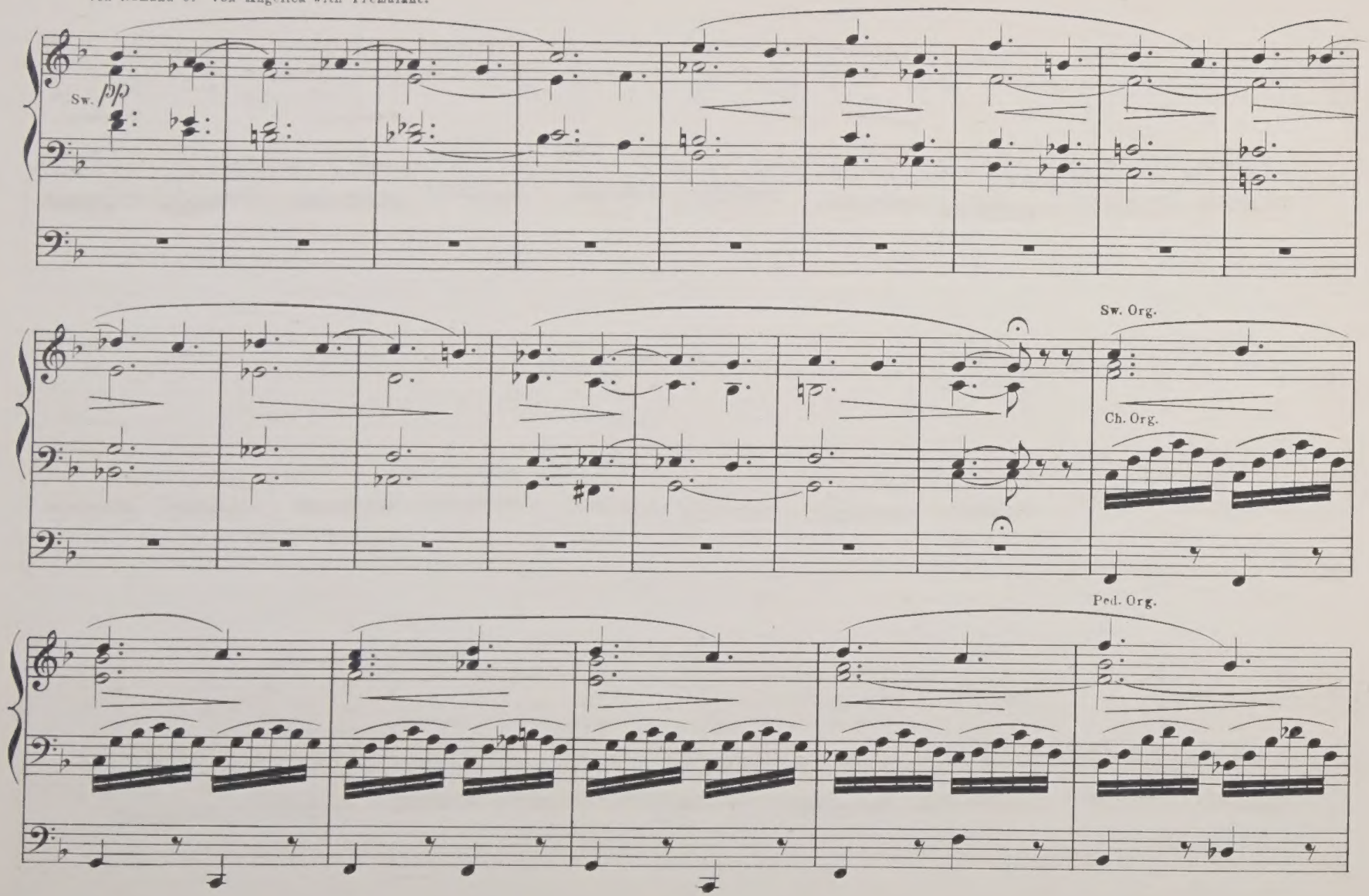
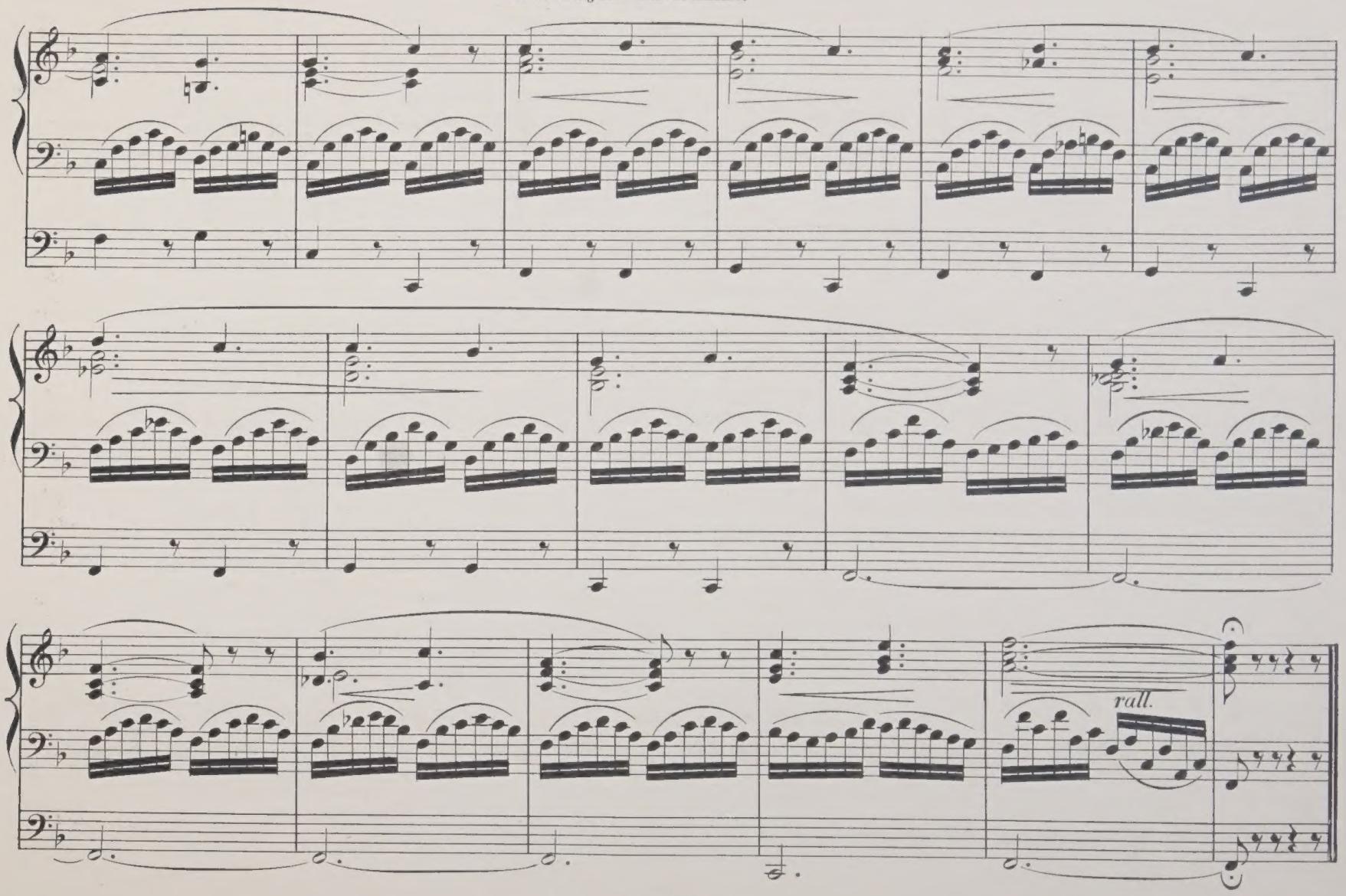
W. 3844.


Add soft 4ft. stop.

Vox Humana or Vox Angelica with Tremulant.



Sw. Vox Angelica with Tremulant.



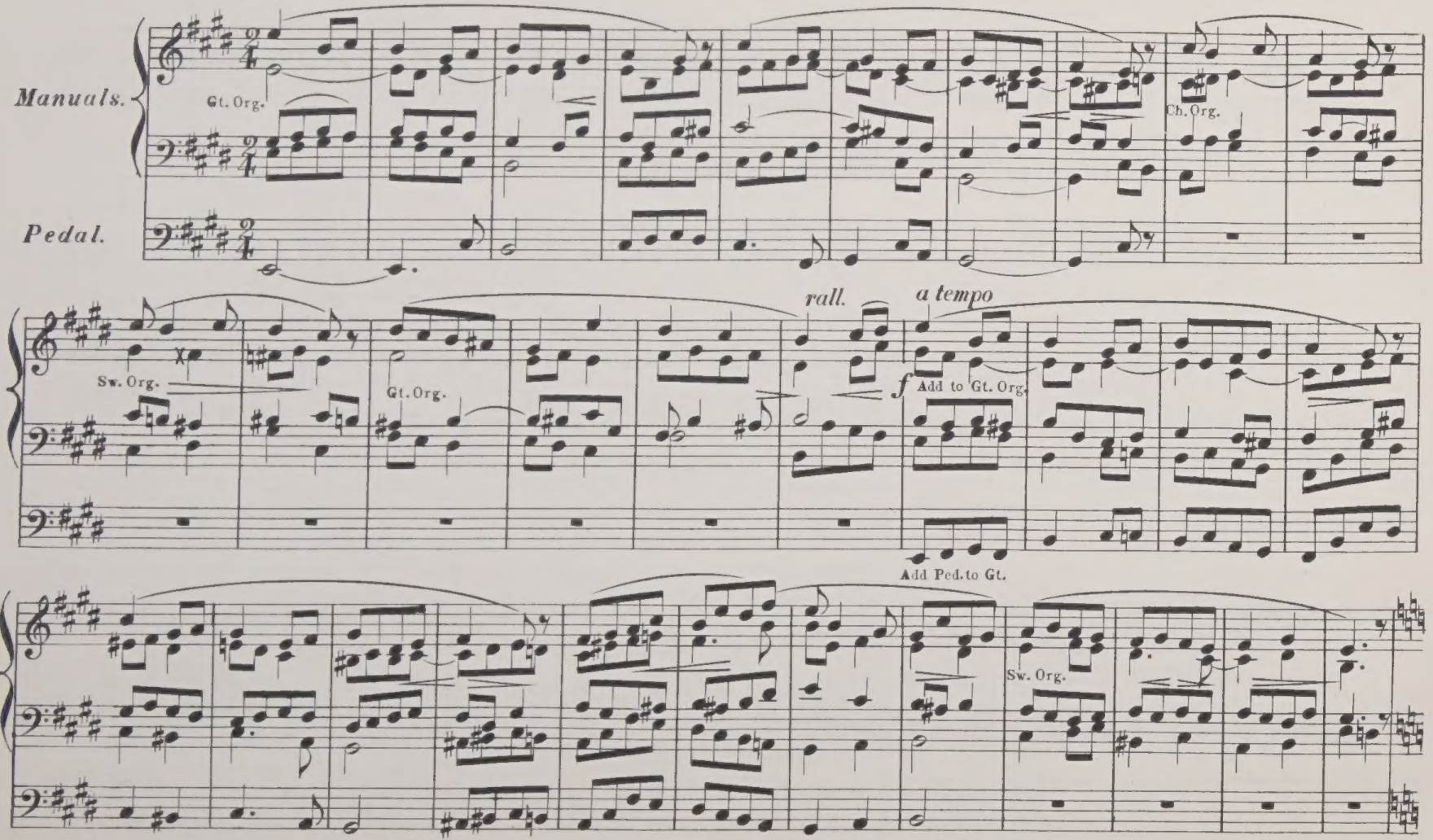
Gt. Org. Sm. op. Diap. coupled to Sw. Org.
Sw. Org. Diaps. & Oboe.
Ch. Org. Dulciana & Lieblich Gedact.
Ped. Org. Bourdon 16ft. & Violoncello 8ft.

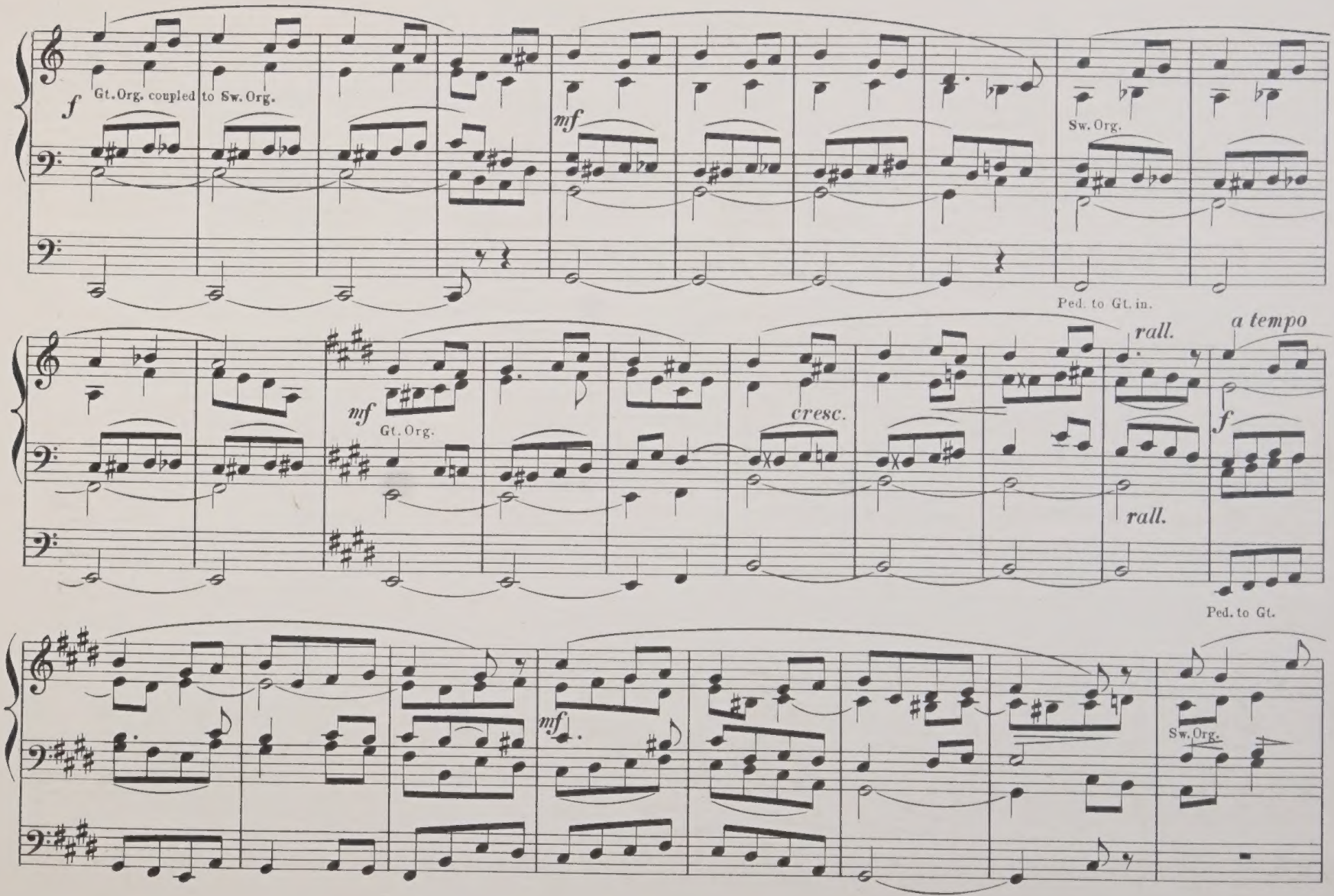
Prelude in E.

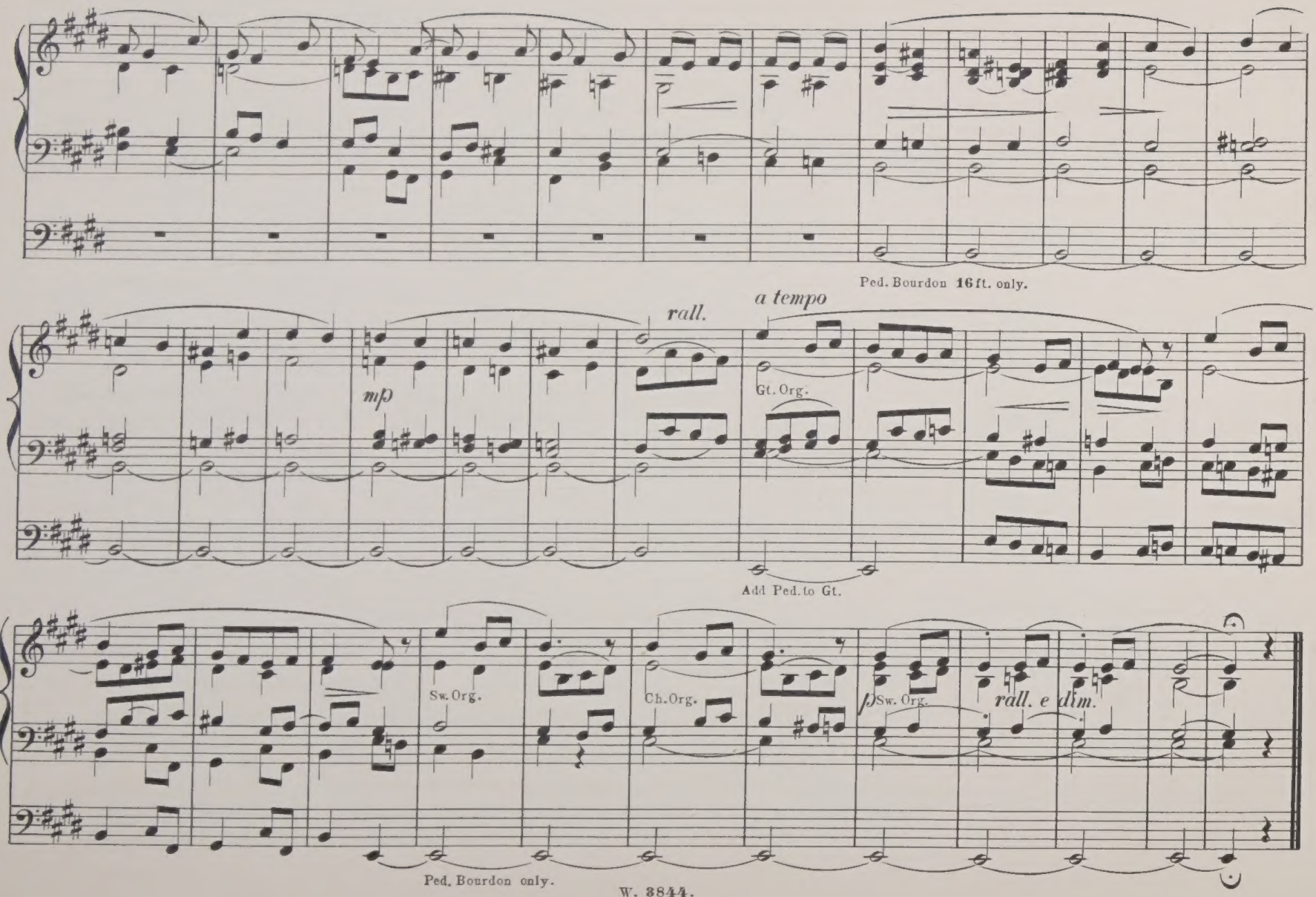
No II.

J. VARLEY ROBERTS.

Moderato. ♩ = 120.




f
Gt. Org. coupled to Sw. Org.
mf
Sw. Org.
Ped. to Gt. in.
mf
Gt. Org.
cresc.
rall.
a tempo
f
rall.
Ped. to Gt.
mf
Sw. Org.


Ped. Bourdon 16 ft. only.
rall.
a tempo
mp
Gt. Org.
Add Ped. to Gt.
Sw. Org.
Ch. Org.
p Sw. Org.
rall. e dim.
Ped. Bourdon only.

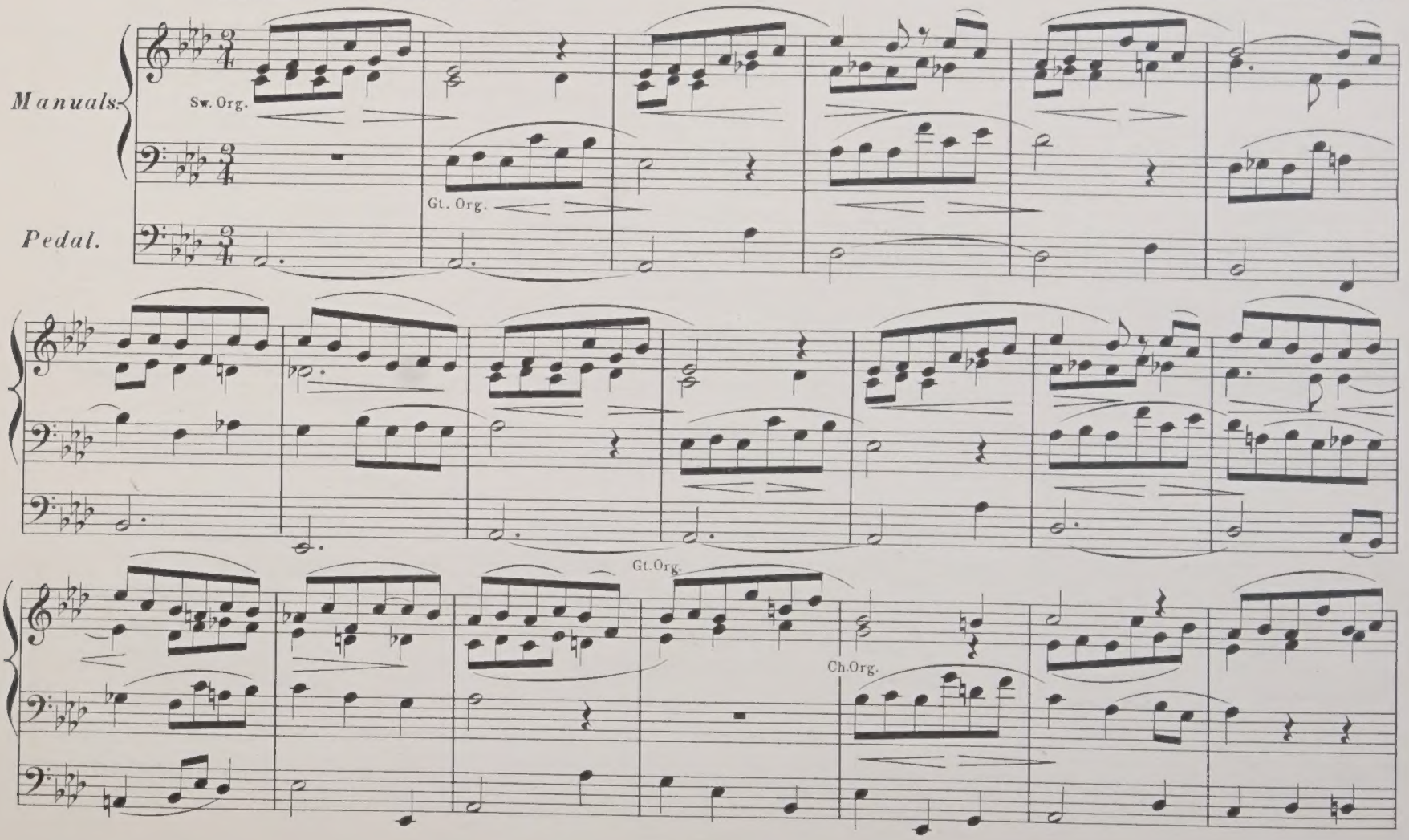
Sw. Org. Diaps & Oboe.
Gt. Org. Höhl Flute 8ft. & Har. Flute 4ft.
Ch. Org. St. Diap. & Clarinet.
Ped. Org. Bourdon 16ft. & Flute Bass 4ft.

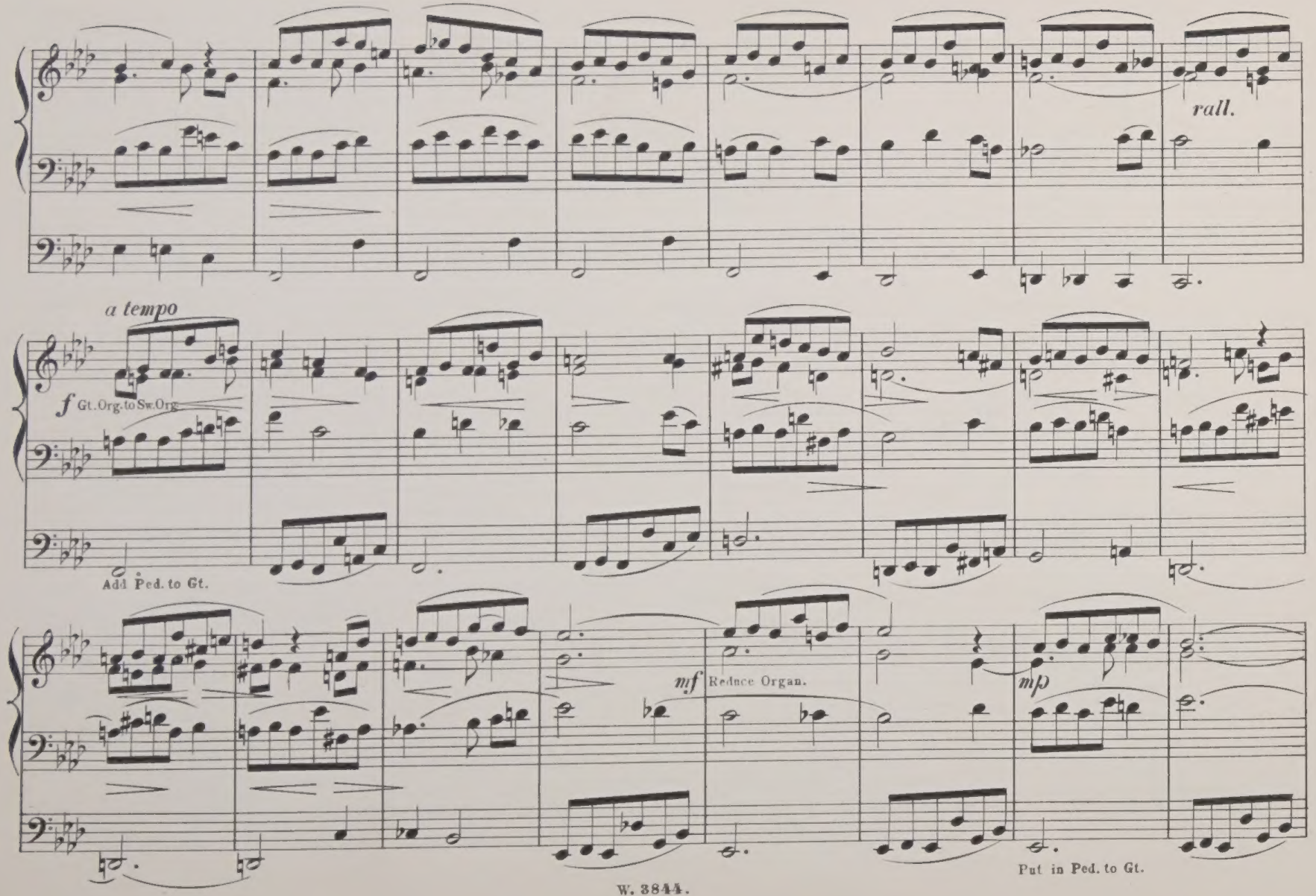
Elegy.

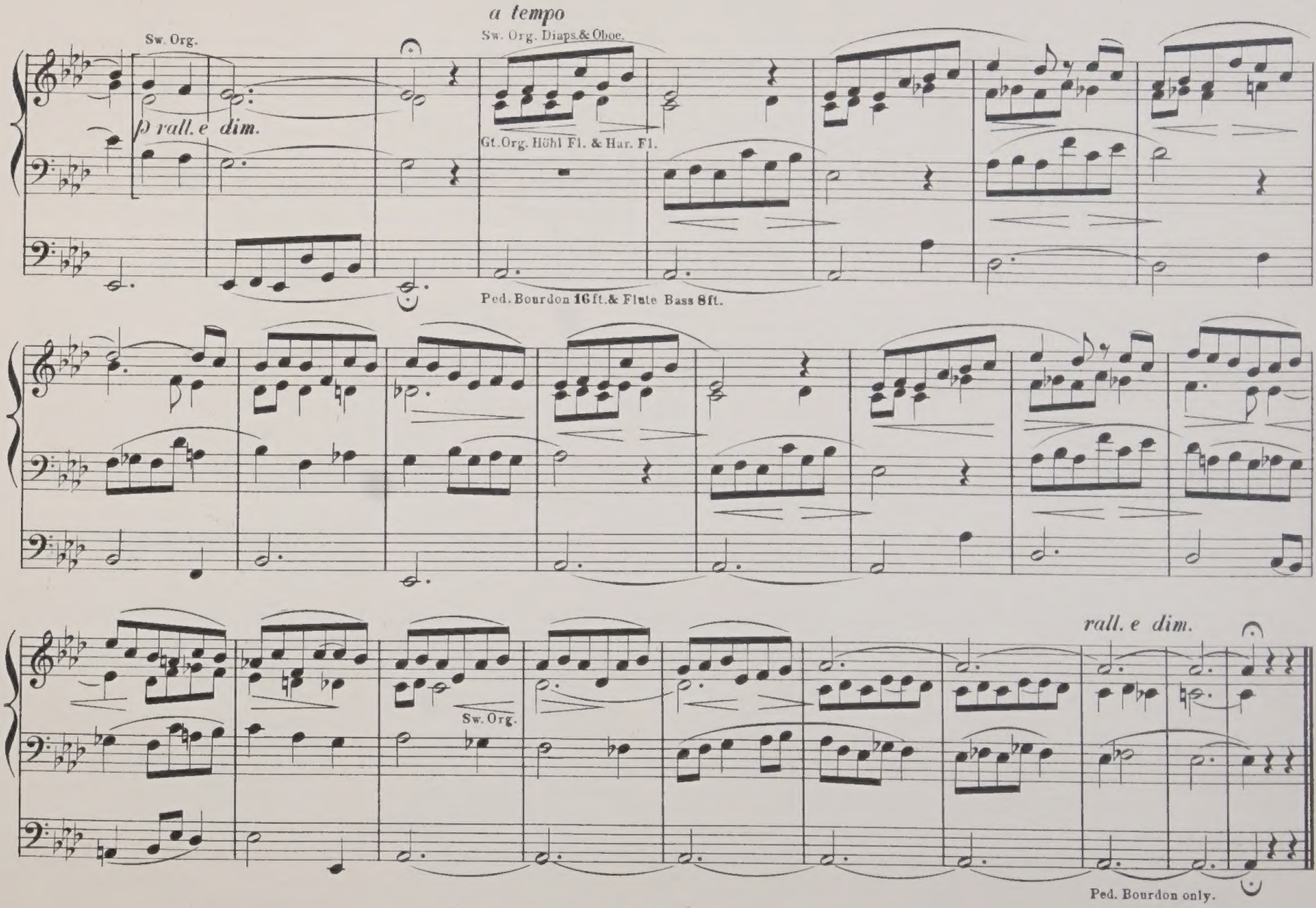
No III.

J. VARLEY ROBERTS.

Andante con moto. ♩=120.




rall.
a tempo
f Gt. Org. to Sw. Org.
Add Ped. to Gt.
mf Reduce Organ.
mp
Put in Ped. to Gt.


a tempo
Sw. Org.
Sw. Org. Diaps.& Oboe.
p rall. e dim.
Gt.Org. Höhl Fl. & Har. Fl.
Ped. Bourdon 16ft.& Flute Bass 8ft.
rall. e dim.
Sw. Org.
Ped. Bourdon only.

MUSICAL COMPOSITIONS BY DR. J. VARLEY ROBERTS.

CANTATAS.

The Story of the Incarnation. A Church Cantata for Christmas and the Epiphany ... ... s. 1 d. 0

This short musical setting is intended as a Service for the Christmas Season, and is a useful work for church choirs. The text is exclusively from the Bible, and contains some of the prophecies respecting the birth of our Lord, and also the particulars of that birth, the whole forming a complete and connected narrative; carols are interspersed, bearing directly upon the several passages of Scripture sung by the narrator. *Words only*, 1d.

Advent. A Church Cantata for the Season of Advent 1 6

The words based upon the teaching of the Church, selected by the Rev. H. E. Clayton, M.A., Fellows' Chaplain of Magdalen College, Vicar of S. M. Magdalene and Rural Dean of Oxford. *Words only*, 1d.

"The music throughout is expressive and appropriate; the Cantata will no doubt be much in demand."—*Music Trades Review.*

"The music here is marked by devout feeling. Dr. Roberts is widely known as an eminent Church musician."—*Birmingham Daily Post.*

"A very good Cantata for Church use, no less than for other occasions—all the music is expressive. Our musical friends and organists will do well to make a note of this worthy composition."—*Church Times.*

"The composition will merit high favour wherever it becomes known."
—*Musical Opinion.*

"Appropriate and devotional music. This clever Cantata is admirably suited for performance in a church."—*Daily News.*

ANTHEMS.

Six Short Anthems (complete 1s. net, or separately)—

		s.	d.
1.	The Lord God will wipe away tears	0	3
2.	Thou wilt keep him in perfect peace	0	3
3.	Blessed is the man whose strength is in Thee	0	3
4.	Thou shalt shew me the path of life	0	3
5.	In my Father's house are many mansions	0	3
6.	Fear not, for I have redeemed thee	0	3

"Really serviceable productions are the Six Short Anthems by J. Varley Roberts. These are all noteworthy compositions. Church choirs will welcome this uniformly excellent collection of Anthems."—*Musical Opinion.*

"It is long since we have seen a more useful and valuable issue of Church Music than that comprised by the Six Short Anthems by Dr. J. Varley Roberts, of Oxford. To speak of them as a whole, and to at once dismiss them as being everything that organist, choirmaster, or choir could desire, is our first impulse. The six may be purchased complete for a shilling (or separately at 3d. each), and we advise our organist friends to do themselves the service of seeing them at once."—*Birmingham Daily Gazette.*

"We strongly recommend the choirmaster in search of interesting music for his choir to buy these and read them through. He cannot fail to be struck with the many excellent qualities of such musicianly and spontaneous music, and to put it in rehearsal at once."
—*Musical News.*

...d the Angel said unto them (for Christmas)	0	3	
... that day . . . . O come, O come, Emmanuel. (Tenor, Recit. and Chorus. Advent or Christmas.)	0	2	
I will sing unto the Lord (Festival Anthem)	0	6	
I will magnify (for Harvest)	0	3	
In those days came John the Baptist (Bass Recit. and Chorale). From the Cantata for Advent	0	2	
Rejoice greatly, O daughter of Zion (Tenor or Soprano Solo). Hosanna to the Son of David (Chorus). From the Cantata for Advent	0	4	
Behold he cometh with clouds (Bass Solo and Chorus). From the Cantata for Advent ...	0	3	
But the day of the Lord (Tenor Recit., Solo and Chorus). From the Cantata for Advent	0	3	
Work out your own Salvation (Bass Solo and Chorus). From the Cantata for Advent ...	0	4	
The Spirit of the Lord is upon me (Tenor Solo and Chorus). From the Cantata for Advent	0	3	
Advent Hymns and Tunes (six appropriate Hymns and Tunes for Congregational use) ...	0	3	

THE NATIONAL ANTHEM.

	s.	d.
God save the King, in G (S.A.T.B.) for Mixed Voices, and in E flat (A.T.T.B.) for Men's Voices	0	1

PART SONG.

I love my love in the morning, S.A.T.B.	0	3

"The piece is very well written."—*Birmingham Daily Post.*
"A four-part song, without a dull bar in it."—*Birmingham Gazette.*
"A melodious and smoothly written part-song."—*Musical Times.*
"A delightful little four-part song."—*Hearth and Home.*
"Delightfully arranged as a four-part song."—*The Lady's Pictorial.*

ORGAN MUSIC.

		s.	d.
Pastorale in C (from "The Story of the Incarnation") ... ... net	1	6	
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Three Introductory Voluntaries. Set I. ... ... net	2	0	

1. Siciliano in F. 2. Soft Diapason Movement in F. 3. Andante con moto in D.

"Dr. Roberts' work has many graces, and they are all in evidence in these Voluntaries. We commend the issue."—*Court Circular.*

"These Voluntaries include a charming 'Siciliano,' a 'Soft Diapason Movement,' of less interest, and thirdly, an 'Andante con moto,' which is very bright and decidedly the best piece of the three."
—*Manchester Guardian.*

"All of which, while written in a dignified style, are pleasing in their melodic flow."—*Musical Opinion.*

"There is a suggestion of the fine old Italian musician, Corelli, in these Voluntaries. They are not imitative, but have a similar graceful and soothing flow of melody, and are attractive voluntaries for the organ."
—*Era.*

"Specimens of high-class organ music of distinctly pleasing effect. They will prove very useful."
—*Church Bells.*

"Characterised by gracefulness of form and treatment."—*Musical Opinion.*

"The first piece here, a 'Siciliano in F,' is beautifully worked out, if on somewhat familiar lines. The second piece, a 'Soft Diapason Movement,' is in the style of the older school of writing, but with the chromatic harmonies of the moderns. No. 3, 'Andante con moto in D,' is a flowing movement in 6-8, with themes rather like those of No. 1. The three are excellent as Church Voluntaries."—*Birmingham Daily Post.*

"Dr. Roberts is not only a sound writer, but is also attractive. In the three movements before us, we see the scholar and the artist without a single bar of the dry-as-dust period. The 'Siciliano' is graceful and fluent; the 'Diapason Movement' is of great interest, and the 'Andante con moto' a gem—a perfect dream of beauty. Three perfect teaching pieces."—*Birmingham Daily Gazette.*

Three Introductory Voluntaries. Set II. .. .. net	2	0	

1. Melody in B flat. 2. Moderato in G. 3. Allegretto in A flat.

"Dr. Roberts has written much good music for the organ, but none, we think, which surpasses the three movements now before us. The first, a 'Melody in B flat,' is easy and melodious, but musicianly; the 'Moderato in G' is a five-part diapason movement of great charm; and the 'Allegretto in A flat' is a lovely bit of part writing."—*Birmingham Daily Gazette.*

"This collection may be safely recommended. . . . . Well written."—*Music Trades Review.*

"Three Introductory Voluntaries for the organ deserve special attention."—*Whitehall Review.*

Three Introductory Voluntaries. Set III. ... ... net	2	0	

1. Diapason Movement in D minor. 2. Pastorale in D. 3. Andante Cantabile in C.

"Dr. Varley Roberts has a bright and melodious pen, and he is well represented in these pieces of his 'Introductory Voluntaries.'"—*Court Circular.*

"Dr. J. Varley Roberts, of Magdalen College, Oxford, is certainly one of the most attractive of writers for the organ. At once effective and musicianly, his music charms the ear of the cultured amateur, and satisfies the judgment of the practical organist. Dr. Roberts has published two previous sets of 'Three Introductory Voluntaries' for which the best thanks of all good organists are due, and here is a third set of three, of which the best thing that can be said is that they are equal to their predecessors."—*Birmingham Daily Post.*

Three Introductory Voluntaries. Set IV. ... ... net	2	0	

1. Berceuse (Cradle Song) in E flat. 2. Impromptu in F. 3. Meditation in E

"Uncommonly pleasing and effective"—*Musical Opinion.*
"In each, the hand of the practised player is manifest."—*The Daily Chronicle.*
"Interesting contributions, well written, as compositions from the pen of Dr. Roberts invariably are."
The Western Press.

"'Berceuse in E flat' is a charming melody with an equally charming accompaniment; 'Impromptu in F' . . . . . a lovely chromatic movement which inspires the wish to get on the organ-bench at once and have it out with the music; 'Meditation in E' is a gentle murmuring like the wind among the autumn woods. Altogether, three welcome movements."—*Birmingham Daily Gazette*

"Will assuredly be immensely popular. The first, a 'Berceuse' in E flat, is a charming melody with an equally charming accompaniment. The second, an 'Impromptu' in F, which inspires the wish to get on the organ-bench at once. No. 3, a 'Meditation' in E, is a gentle murmuring like the wind among the autumn woods. Altogether three welcome movements."—*Birmingham Daily Gazette.*

"Dr. J. Varley Robert's 'Cradle Song,' 'Impromptu,' and 'Meditation,' form the 4th Set of a series of Voluntaries which he has composed. There cannot be too many pieces of this kind, where simplicity and effectiveness are so admirably joined."—*Manchester Courier.*

Three Introductory Voluntaries. Set V. ... ... net	2	0	

1. Nocturne in F. 2. Prelude in E. 3. Elegy.

Three Introductory Voluntaries. Set VI. ... ... net	2	0	

1. Elevation in D flat. 2. Religioso in A flat. 3. Grazioso in D.

London: WEEKES & Co., 14, Hanover St., Regent St., W.

Inscribed to MISS MEE.
The Chantry, Westbourne, Hants.

SET VI.

Three Introductory Voluntaries

FOR THE

ORGAN

BY

J. VARLEY ROBERTS.

(Magdalen College, Oxford.)

Set I.

Nº 1. SICILIANO ..... IN F.
„ 2. SOFT DIAPASON MOVEMENT IN F.
„ 3. ANDANTE CON MOTO ..... IN D.
(Copyright, 1897, by Weekes & Cº)

Set II.

Nº 1. MELODY ..... IN B FLAT.
„ 2. MODERATO ..... IN G.
„ 3. ALLEGRETTO IN A FLAT.
(Copyright, 1898, by Weekes & Cº)

Set III.

Nº 1. DIAPASON MOVEMENT IN D MINOR.
„ 2. PASTORALE ..... IN D.
„ 3. ANDANTE CANTABILE IN C.
(Copyright, 1899, by Weekes & Cº)

Set IV.

Nº 1. BERCEUSE (Cradle Song) IN E FLAT.
„ 2. IMPROMPTU ..... IN F.
„ 3. MEDITATION ..... IN E.
(Copyright, 1901, by Weekes & Cº)

Set V.

Nº 1. NOCTURNE ..... IN F.
„ 2. PRELUDE ..... IN E.
„ 3. ELEGY .....
(Copyright, 1902, by Weekes & Cº)

Set VI.

Nº 1. ELEVATION ..... IN D FLAT.
„ 2. RELIGIOSO ..... IN B FLAT.
„ 3. GRAZIOSO ..... IN D.
(Copyright, 1902, by Weekes & Cº)

Ent. Sta. Hall.

Price 2/- net

London: WEEKES & Cº, 14, Hanover Street, Regent Street, W.
Chicago, U.S.A.: CLAYTON F. SUMMY Cº, 220, Wabash Avenue.

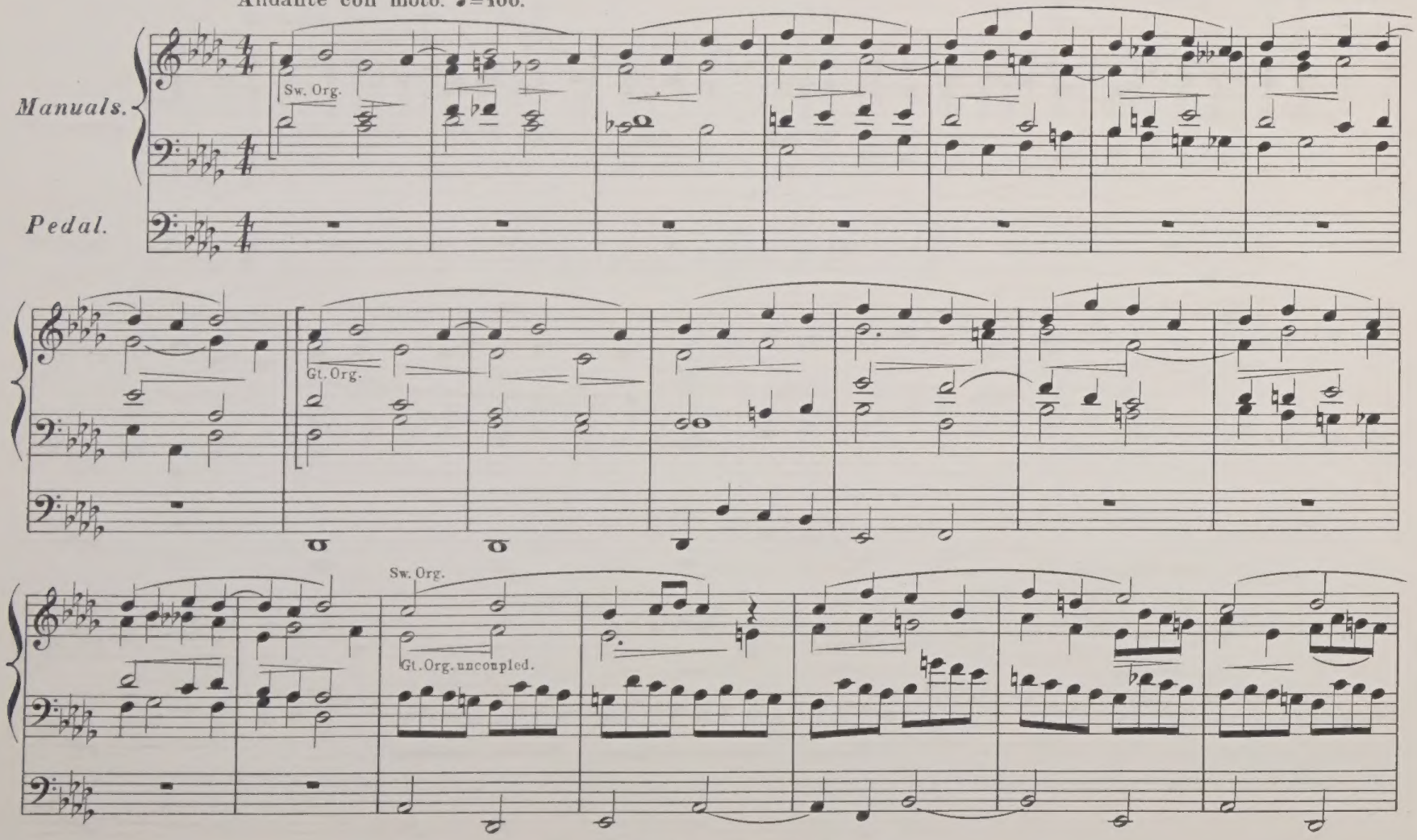
Elevation.

Nº I.

J. VARLEY ROBERTS.

Sw. Org. Op. and Stop. Diaps. & Oboe.
Gt. Org. Höhl Flute 8ft. & Harmonic Fl. 4ft. coup. to Sw.
Ch. Org. Clarinet & Lieblich Gedact 8ft.
Ped. Org. Bourdon 16ft. & 8ft. Flute bass.

Andante con moto. ♩=100.



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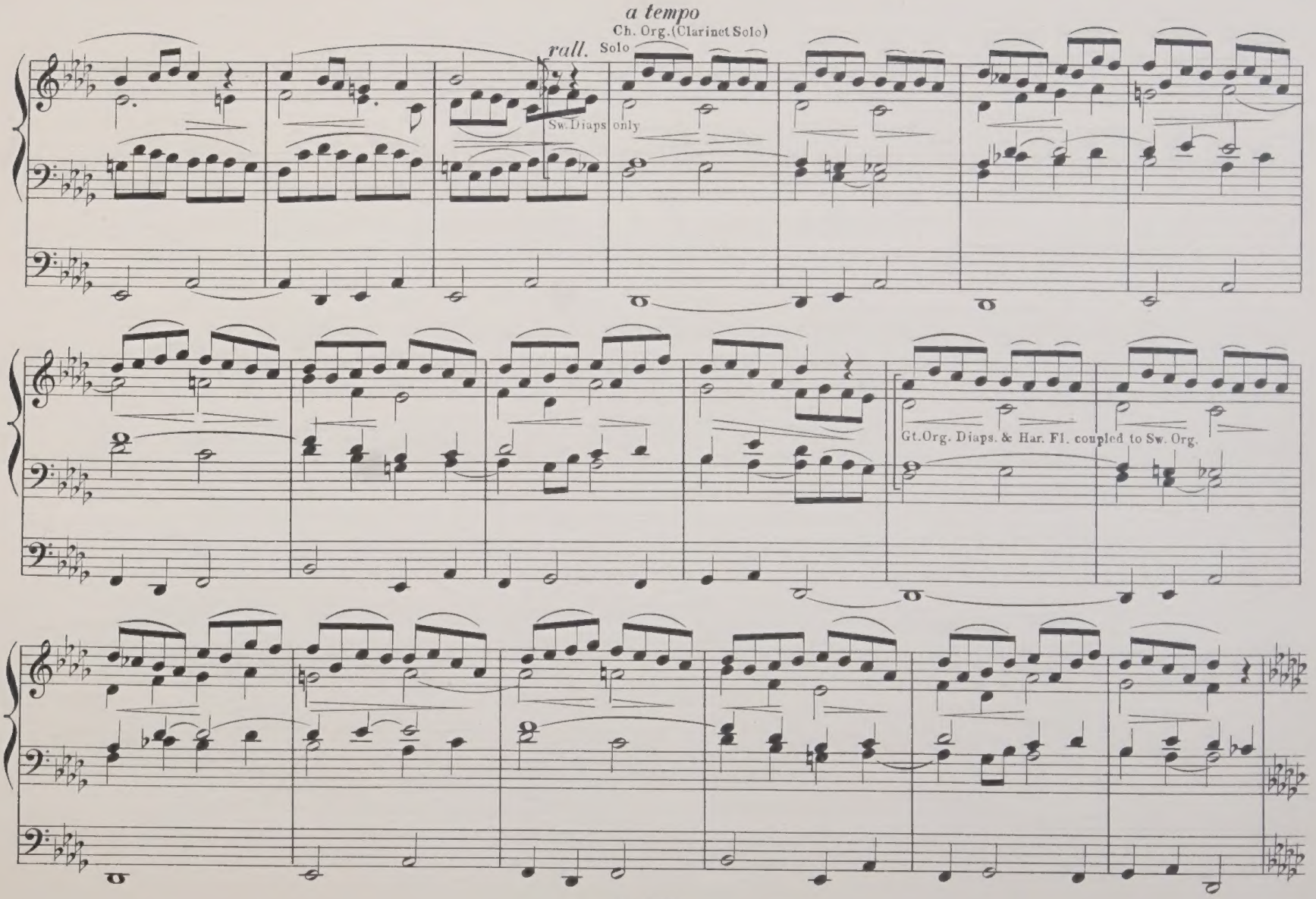
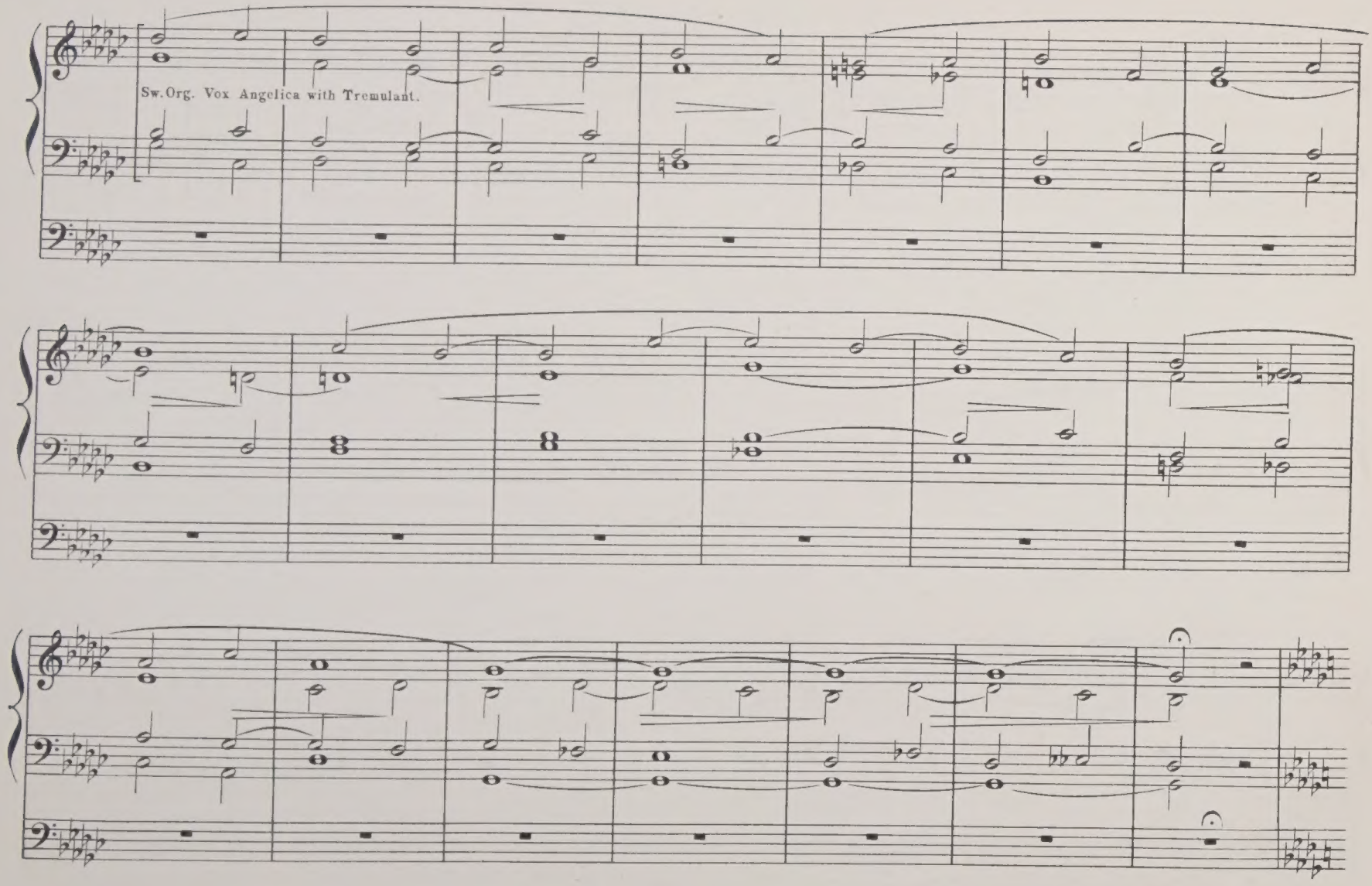
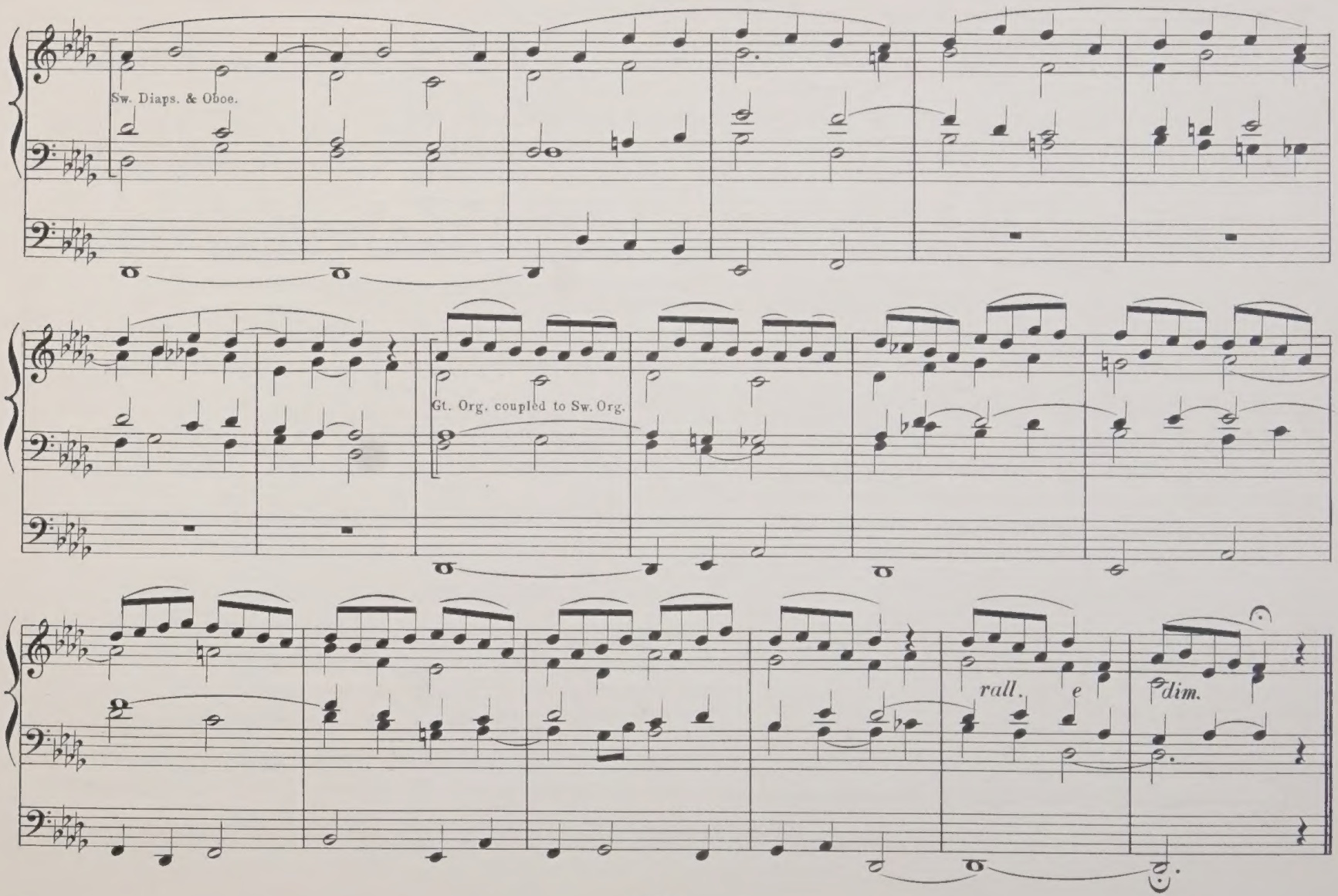
W. 3845.


a tempo
Ch. Org.(Clarinet Solo)
rall.
Solo
Sw. Diaps only
Gt. Org. Diaps. & Har. Fl. coupled to Sw. Org.


Sw. Org. Vox Angelica with Tremulant.

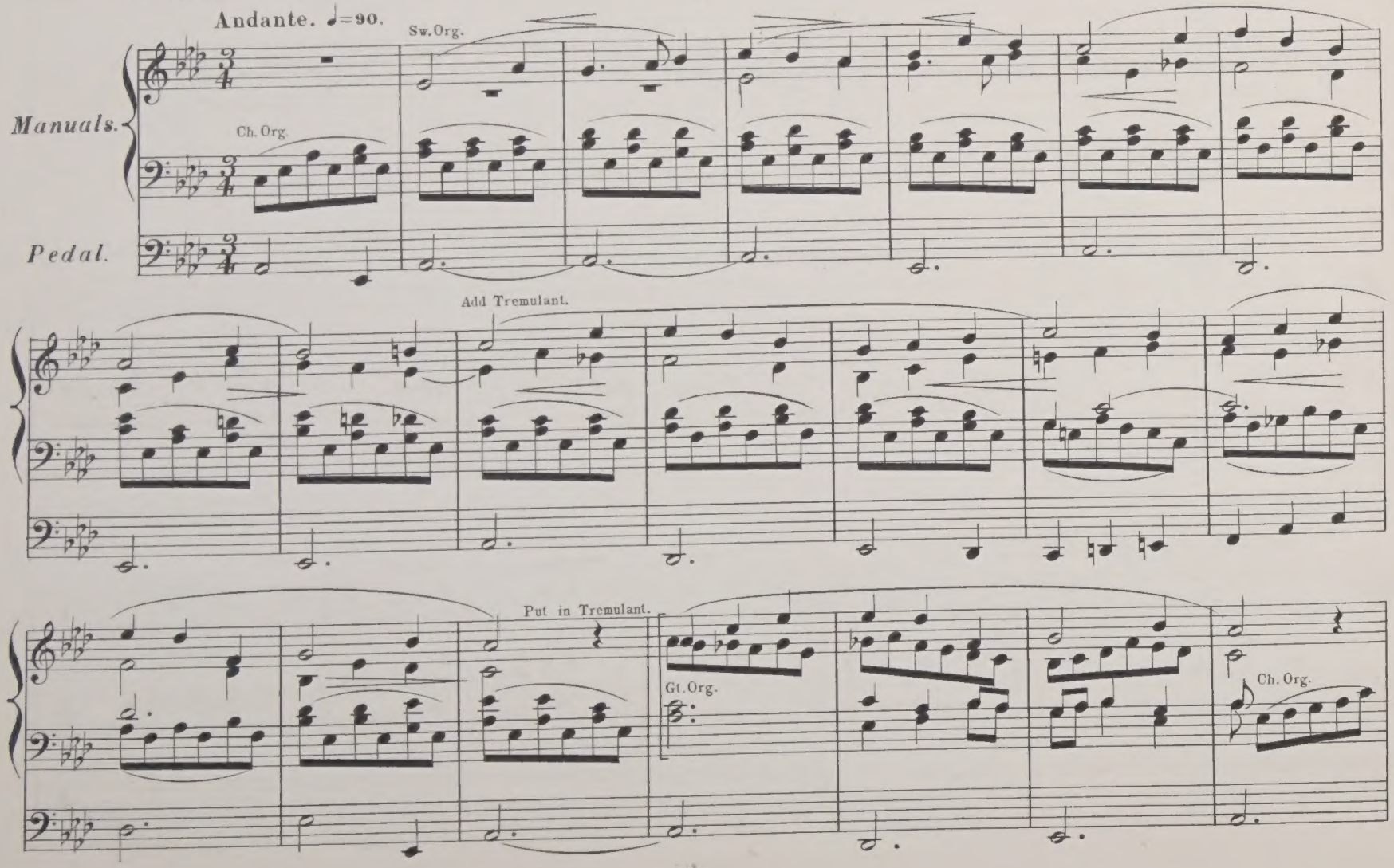

Sw. Diaps. & Oboe.
Gt. Org. coupled to Sw. Org.
rall.
e
dim.

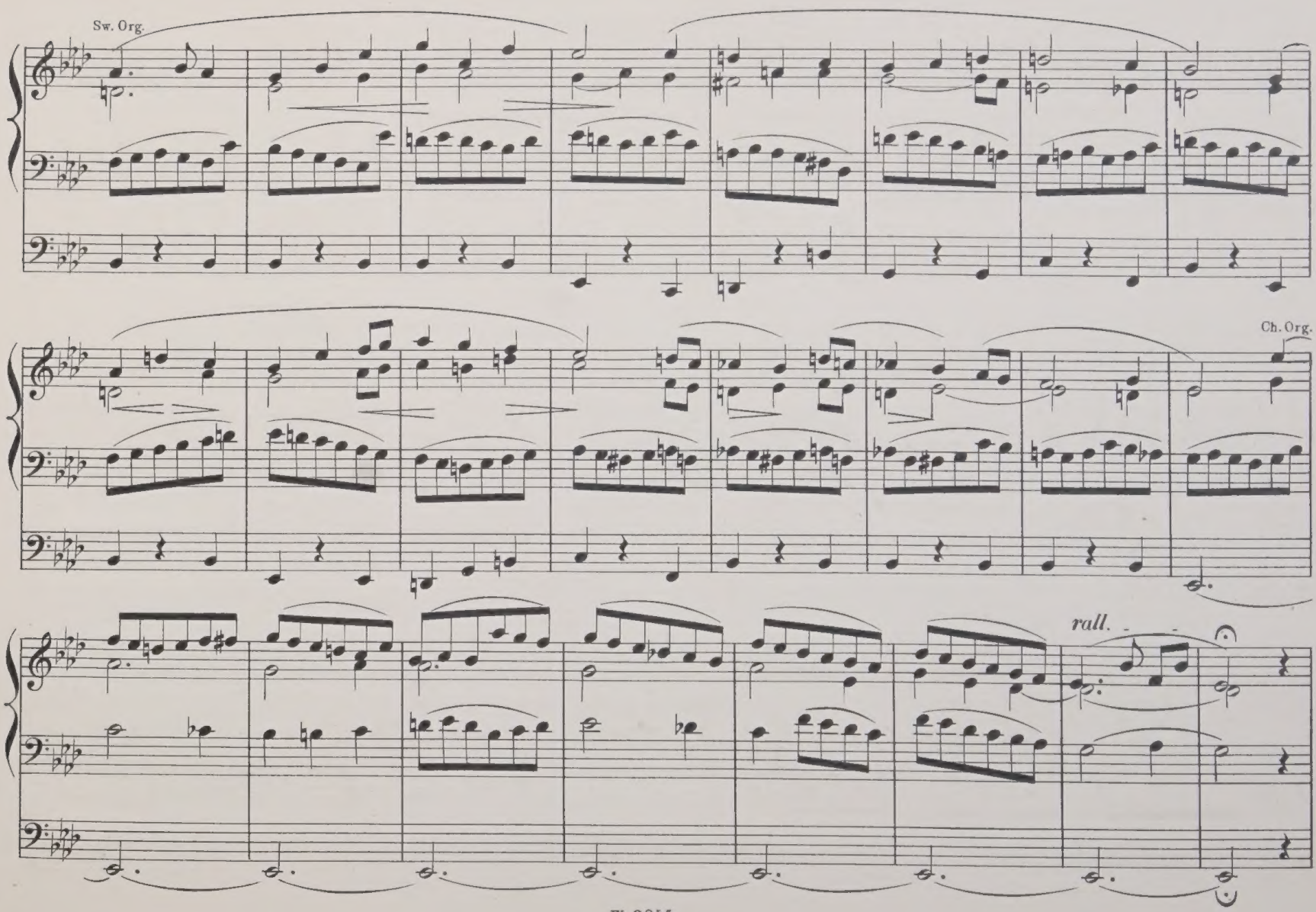
Religioso.

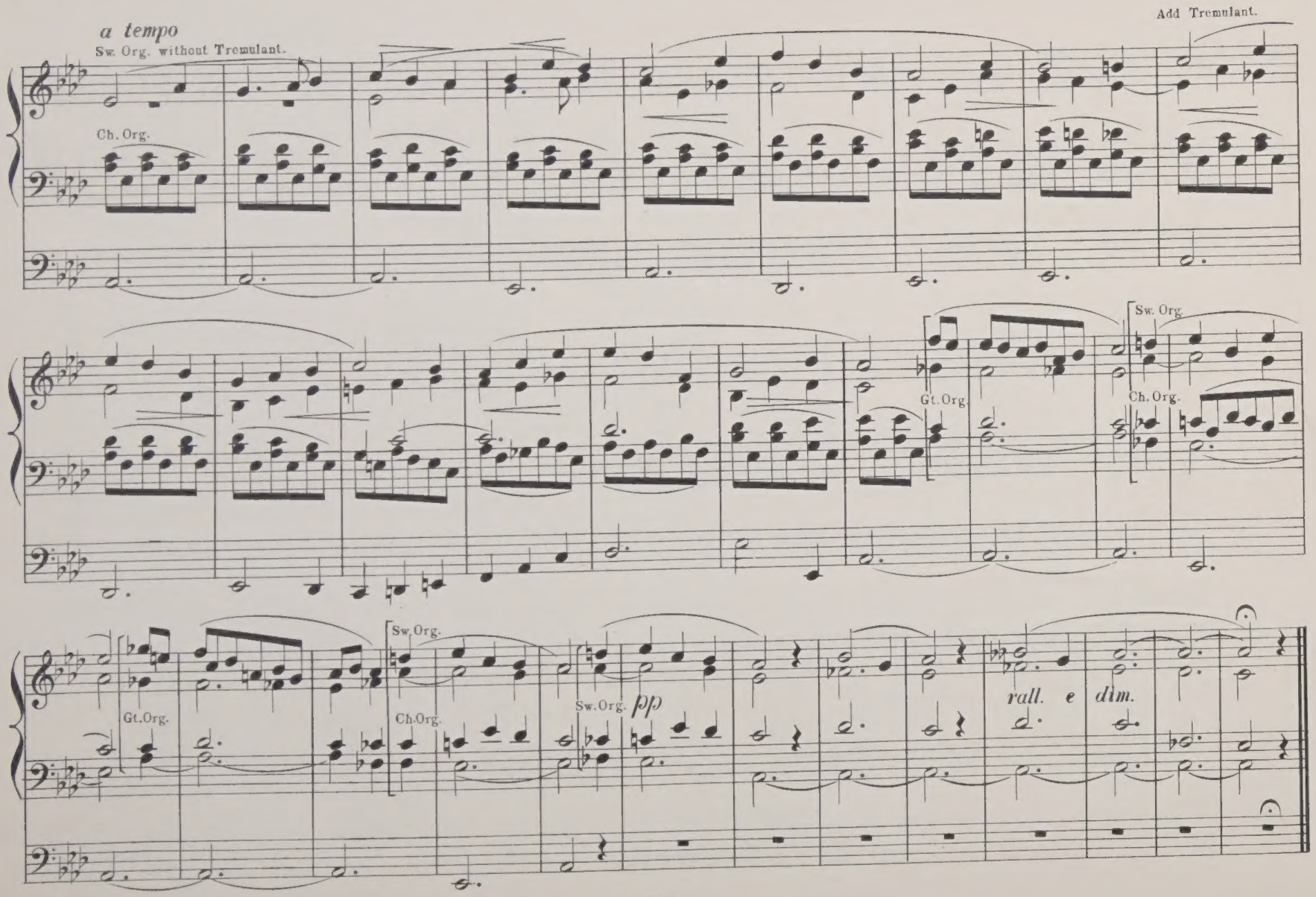
Nº II.

J. VARLEY ROBERTS.

Sw. Org. Oboe & St. Diap.
Gt. Org. Sm. Op. & Höhl Flute 8ft.
Ch. Org. Dulciana & Dolce 8ft.
Ped. Org. Bourdon 16ft.




Sw. Org.
Ch. Org.
rall.


a tempo
Sw. Org. without Tremulant.
Add Tremulant.
Ch. Org.
Sw. Org.
Gt. Org.
Ch. Org.
Sw. Org.
Gt. Org.
Ch. Org.
Sw. Org.
pp
rall. e dim.

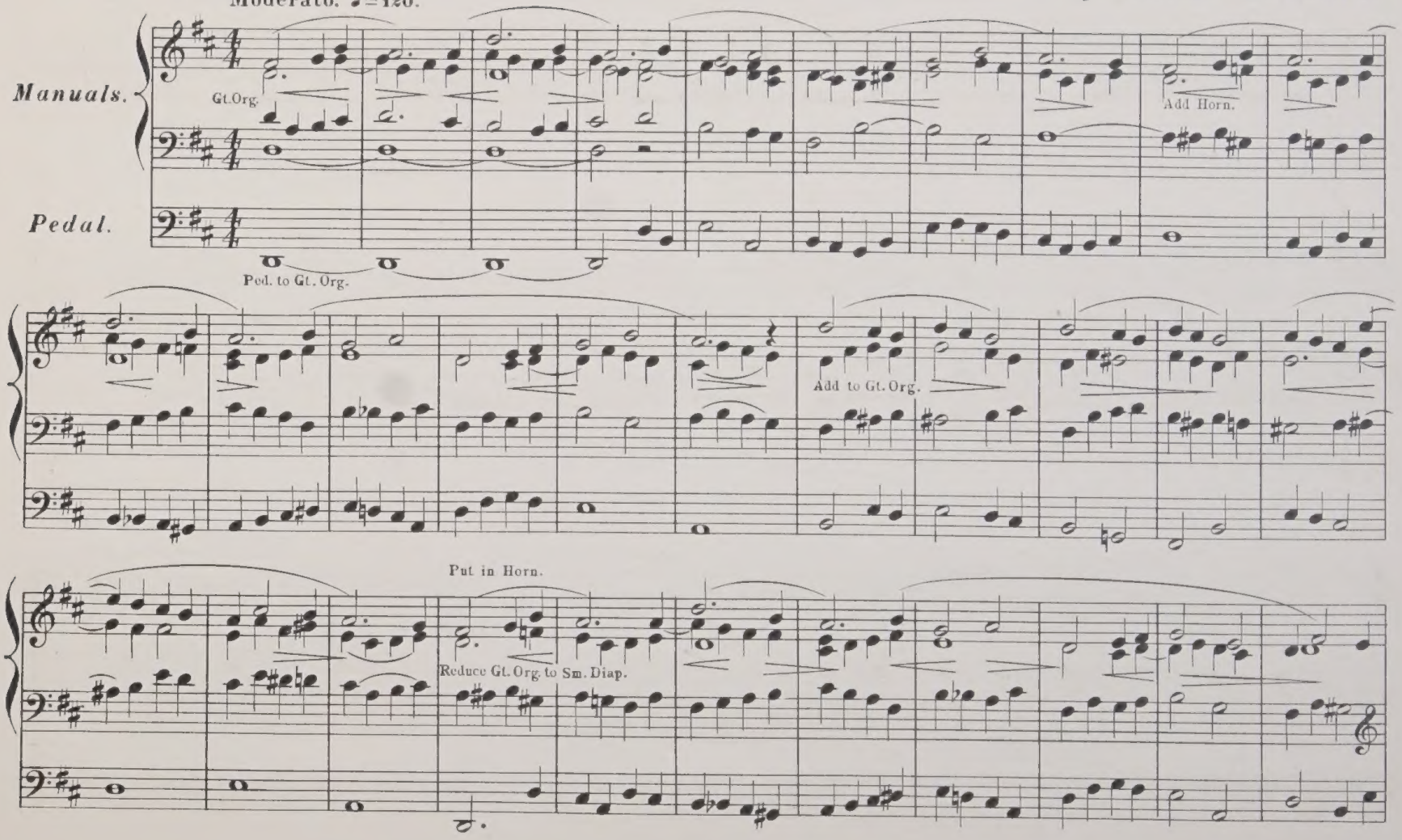
Sw. Org. Op. & St. Diaps. & Oboe.
Gt. Org. Sm. Diap. coup. to Sw. Org.
Ch. Org. Gedact 8ft.
Ped. Org. Bourdon 16ft. coupled to Gt.

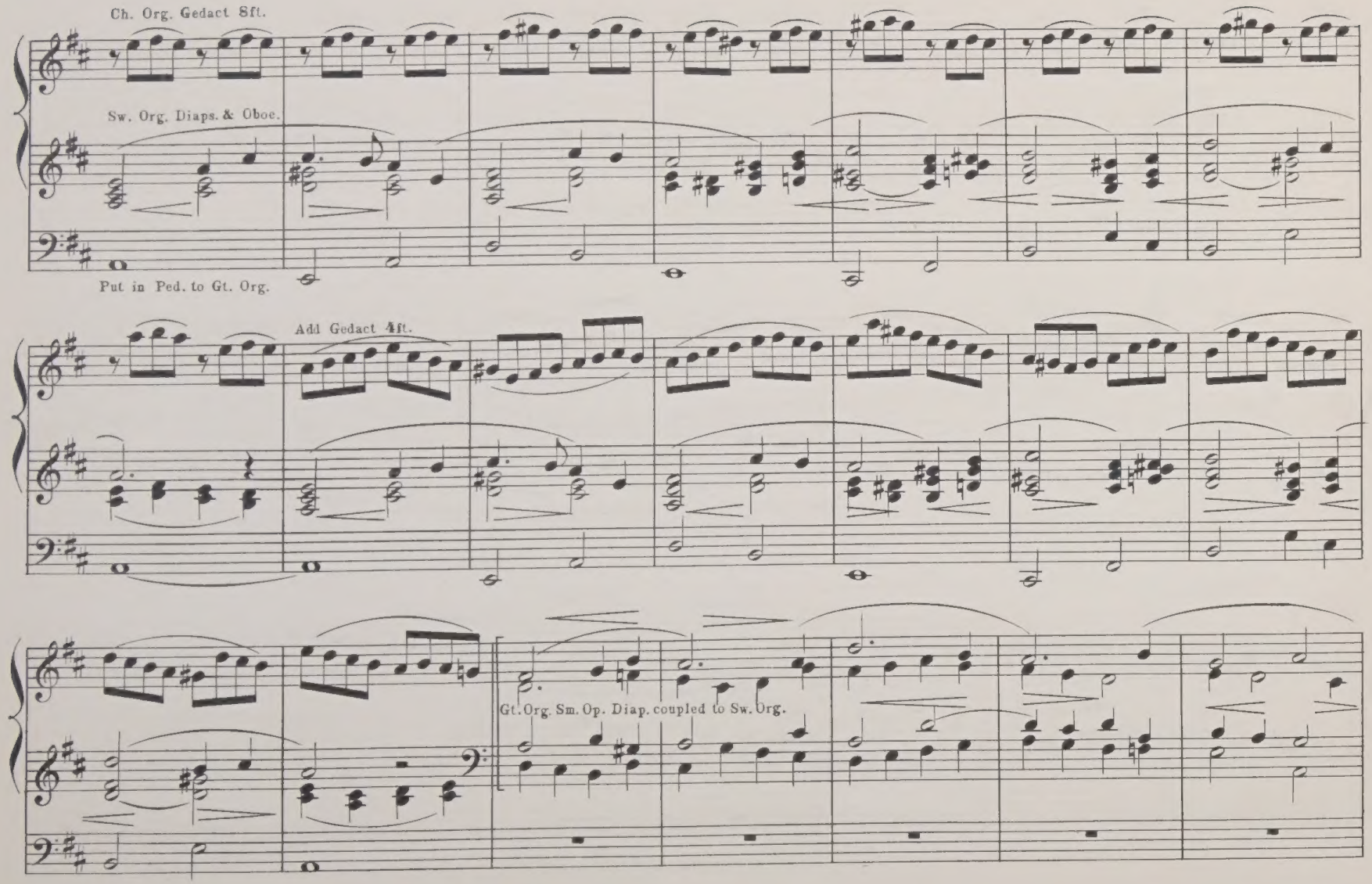
Grazioso.

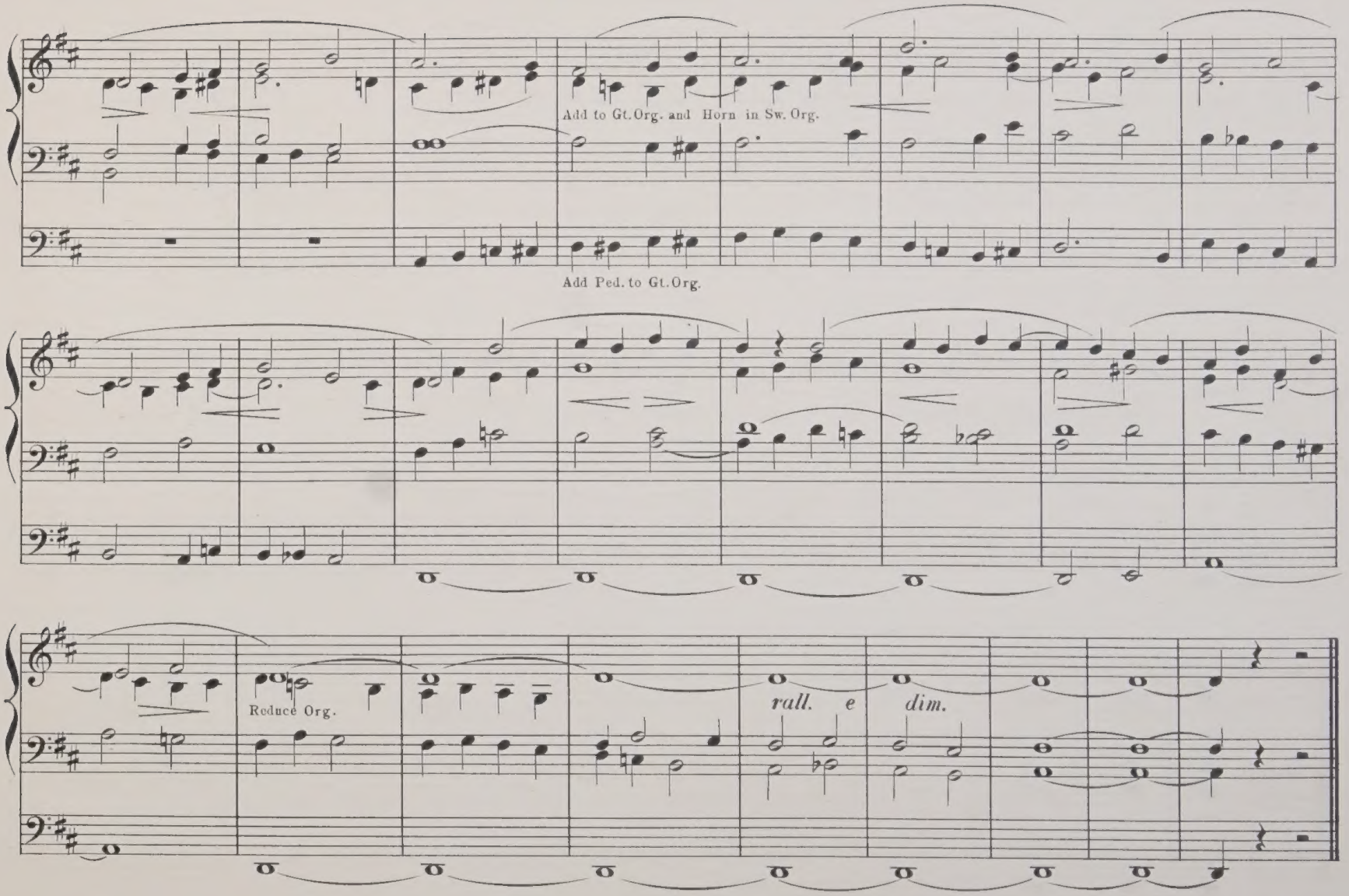
No III.

J. VARLEY ROBERTS.

Moderato. ♩=120.




Ch. Org. Gedact 8ft.
Sw. Org. Diaps. & Oboe.
Put in Ped. to Gt. Org.
Add Gedact 4ft.
Gt. Org. Sm. Op. Diap. coupled to Sw. Org.


Add to Gt. Org. and Horn in Sw. Org.
Add Ped. to Gt. Org.
Reduce Org.
rall. e dim.

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